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LOST

Elizabeth Mitchell shares her thoughts on *Lost*, V, and kissing Josh Holloway
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LETTERS

ART GALLERY ARTICLE MISSED THE MARK

I was distressed to read "Art Gallery of Alberta VS. Independent Galleries" (SEE Magazine, 13 May 2010). In conflating two very different kinds of art exhibition spaces, you failed to enrich the discussion of Edmonton's art scene and have instead confused the issue of how institutions of all kinds contribute to creating a culturally vibrant city.

To structure an argument around the comparison of Latitude 53 (an artist-run centre) and the AGA (a museum) totally ignores the fact that these institutions have different mandates and have evolved to serve very different needs within the community. Is Latitude going to bring in a Rodin show? No, it is the AGA going to sponsor a performance and video art festival? No. Do both bring interesting work that enriches the Edmonton arts scene? Yes!

There are generally 4 different kinds of galleries:

1. Commercial galleries sell work that is marketable. Some are more adventurous than others, but don't expect to see installations or video art here.

2. Vanity Galleries. In a vanity gallery the artist pays the rent for the month of their show, often in exchange for a lower commission taken by the gallery on works sold.

3. Artist Run Centres. These galleries do not exist to sell work, but to show work that is interesting, cutting-edge, and adventurous. Every ARC has a different mandate and focus, but it is here that you can expect to see work that pushes past the limits of commercialism and tradition. ARCS show work by emerging, mid-career, and established artists.

4. Museums. This is the category that large institutions like the AGA occupy. They show work by established (and occasionally mid-career) artists. Like ARCS, they are not concerned with saleable work, but because of their desire to appeal to a larger audience the work they show is sometimes more conservative than what you might see in a smaller venue.

Let's stop talking about apples and oranges and talk about other more pressing issues. Why does Edmonton not have more exhibition opportunities for emerging artists? How can we encourage the proliferation of more indie and vanity spaces so that art is more readily available to the general population? How do we, in effect, help to create art galleries that are not "destinations," but places that someone strolling along can spontaneously pop in to? Latitude 53 and Harcourt House are great, but neither is street-level.

As one last point, I would like to stress that Latitude 53 is not, as your article suggests, an indie gallery. It is a 37-year-old well-respected cultural institution that attracts exhibitions by both local and international artists. The Artney is an indie gallery, okay? It's a DIV space that exhibits emerging work and Edmonton is fortunate to have it. Latitude 53 is in another league, and as I have stated multiples times, serves an entirely different purpose.

There is no winner when we compare different kinds of art galleries. But Edmontonians win a little every time a new exhibition space (like the Artney) opens. Let's focus on that.

KIRSTEN ACCREA
Montreal, Que.

FEATURE • SUMMER FUN

summer guide

FROM THE BIG EVENT TO THE LITTLE SHOW, A GUIDE TO THE BEST EDMONTON HAS TO OFFER THIS SUMMER

COMPILED BY MAURICE TOUGAS, JOSH MARCELLIN AND JESSICA BRISSON

The May long weekend – Victoria Day for all you historical purists out there – marks the unofficial start of summer for Canadians, taking into consideration we could still have a dump of snow. And in Edmonton, summer means three months of festival going and general outdoor fun and games. Beginning with Nextfest and ending with dragon boats, Edmonton lives up to its unofficial moniker of Canada's Festival City (much truer than City of Champions).

But as much as we love The Big Events, sometimes they can make you work for your fun – they can be expensive, crowded and/or sold out, or maybe you feel you just can't listen to one more earnest singer-songwriter at the Folk Fest. So this week,

to kick off the summer fun 'n' festival season, SEE magazine presents a semi-comprehensive listing of worthwhile, smaller events in and around Edmonton you can attend when The Big Event is sold out or just more trouble than it's worth. For each Big Event, we offer some reasonable, similarly-themed alternative events you can attend. Some of them may require a drive outside of Edmonton, but we're tried to keep them reasonable. And in some cases, we're not suggesting an alternative event, but just an alternative way of celebrating summer away from the bigger crowds.

Enjoy your summer.

THE BIG EVENT

CAPITAL EX July 23-Aug. 1

It's big, it's noisy, and, yes, it's a little trashy. OK, maybe really trashy. But that doesn't stop about 700,000 Edmontonians from dropping a bundle on vomit-inducing rides and equally vomit-inducing food. An Edmonton tradition since the dawn of time, or 100 years. Headliners for the free outdoor concerts have yet to be announced.

www.capitalex.ca

THE ALTERNATIVES

HEART OF THE CITY FESTIVAL June 5-6

Little Italy hosts a display of the diverse music and art of Edmonton's city core. Original art by local artists are the focus, and it's a good excuse to eat gelato and get your face painted. Also makes for a nice alternative to the Heritage Festival.

www.hotcmf.com

CAMROSE JAYWALKERS JAMBOREE June 4-5

Main street Camrose is off-limits to vehicles and in place of the cars there will be midway rides and games for all ages, two stages with continuous entertainment and over 90 different booths with an assortment of games, crafts, and grub.

www.camrosecamber.ca/featured_events/jaywalkers_jamboree

THE BIG EVENT

THE EDMONTON FOLK MUSIC FESTIVAL Aug. 5-8

The Earth Mother of all music festivals. Beginning in 1980 with one staffer, the Folk Fest has become one of the premiere music festivals, folk or otherwise, in the world. Among those scheduled to appear: Ben Harper, Levon Helm, Calexico, Ian Tyson, Colin Hay, Alejandro Escovedo, and many others. The remainder of the lineup will be announced May 26. Tickets, almost always a guaranteed sellout, go on sale June 1. Don't even think about calling for tickets after sale time.

www.efmf.ab.ca

THE ALTERNATIVES

ST. ALBERT'S RAINMAKER RODEO May 28-29

This rodeo is bringing in hardcore country star and frequent movie heavy Dwight Yoakam on May 28. And speaking of hardcore, the rodeo is also bringing in rockers Buckcherry on May 29.

www.rainmaker.ab.ca

SUMMER SOLSTICE FESTIVAL June 16-20

How about this for roots music? The Edmonton Chamber Music Society presents gothic and folk tale pieces, jazz explorations of the influence of African American music; and "Summer Pas-

sion" which is "a program of three works notable for their beauty and emotional depth." Performances are the U of A Convocation Hall and the Robertson-Wesley United Church.

www.edmontonchambermusic.org/Solstice2010

SONIC BOOM – EDMONTON'S ALTERNATIVE ROCK FESTIVAL Sept. 4

This is just on the tail end of summer, but if you're not a fan of the (admittedly quite varied) amount of music at the folk fest, and prefer distorted electric guitars to strummed acoustics, then Sonic Boom is your festival. Come watch Rise Against, Weezer, City and Colour, and others rock Northland's paved paradise.

www.sonicboomfestival.com

ST. ALBERT PRESENTS ROCK'N AUG. 3-7

Antique car shows aren't just for car buffs. At the St. Albert Rock'N August event, more than 50,000 people come to see 500 classic car entries while enjoying an array of rock 'n' roll entertainers. Want to test your skills as a driver? A rally course is setup in the parking lot of the Gateway Village Plaza that test the driving skills and accuracy of anyone willing to participate in the challenging drill competitions.

www.rocknaugust.com/2010

SOUNDS OF OLD STRATHCONA FESTIVAL JULY 9-11

Just in case you thought we don't have enough festival in Edmonton, here comes another. It's the first Sounds of Old Strathcona Festival, in the heart of Old Strathcona's live music district

in support of the Alberta Music Education Foundation and War Child Canada.

SOS Fest will showcase 90 plus performers, including Wool on Wolves, Captain Tractor, Bill Bourne, Ariane Mahryke Lemire and Jessica Henne. Michael Bernard Fitzgerald of Calgary, Katie Rox of Vancouver and many more. The highlight is an all-day block party that will shut down Whyte for all of Sunday, July 11.

www.sosfest.ca

THE BIG EVENT

BIG VALLEY JAMBOREE July 29- Aug. 1

It's the biggest country jamboree and colossus piss-up in the country. The Big Valley Jamboree is THE event for country fans, who flood Camrose and environs for four days of party-



ILLUSTRATION BY ROBERT MILLANG

ing, partying, partying, and a little music. This year's headliners include Keith Urban, Martina McBride, Corb Lund, Kevin Costner (yes, THAT Kevin Costner; with his movie career in the toilet, he's turned to country music), Tracy Lawrence, and a host of other hat acts.

[www.bigvalleyjamboree.com](http://bigvalleyjamboree.com)

THE ALTERNATIVES

NORTH COUNTRY FAIR June 18-20

Located in Driftville Valley west of Slave Lake, the North Country Fair is a bit of a drive, but just listen to our very own Fish Griwowsky: "I've said it before; I'll say it again – North Country Fair is the best music festival, period." Follow Fish's endorsement and listen dozens of acts including Alive and Wells, The Swifts, and Edmonton's own Str8 U Gypsies play among the general good vibes of unspoiled earth.

<http://lsncca.ca/current>

PEMBINA RIVER NIGHTS July 9-10

Rangefont Park by Evansburg, an hour's drive west on the Yellowhead, is an idyllic spot to spend a weekend camping on the

STORY cont'd on p. 31

Culina Highlands: Earthy, Homespun Elegance



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BY SCOTT LINGLEY

Culina, Culina, Culina – that's all I've been hearing from my co-diner for months and months. Why haven't you taken me to Culina? Well, last week it was her birthday, and though

I had a shortlist of places I'd been saving for a special occasion, I saw no reason to continue depriving my co-diner any longer. The "smart casual" restaurant's website lets you reserve tables online, and since there wasn't a sitting available at the 99th Street location – my first choice for the option of pre-dinner libations in its teeny winebar annex, Bibo – I booked a table for four at the Highlands location. With just 28 seats (and an additional 18 on the patio when the weather's nice), reservations are pretty much mandatory.

That kind of exclusivity and the hushed tones of reverence reserved for Culina led me to believe that I'd encounter a more posh – and pricey – venue, but Culina Highlands seems predicated on a earthy, homespun

elegance – discreet ornamentation in a bright, open room with a view of the kitchen, artfully mismatched plates à la Baba's house, light-handed but accomplished service – and isn't exorbitant for the value that's built into the experience. There's nothing

meat to single out? Two co-diners ordered the marinated Alberta beef (\$29) and one the roasted chicken breast with garlic mustard sauce, cranberry chutney and buttermilk biscuits (\$27), but I only had eyes for the lamb kofta (\$26). The server

lingering flavours of the appetizers segued nicely into our beautiful entrees. The couple we dined with were good friends, but I wouldn't have felt right imposing myself on their dates, but my co-diner did carve me off a generous sample of her rare, tender

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explained they were short a full order but would throw in some extra vegies and cut me a deal.

Two scrumptious appetizers – dates wrapped in bacon over greens (\$10) and olive and prune tapenade with crisp rounds of crusty bread (\$10) – helped us contemplate and savour the syrah. The dates were themselves wrapped around manchego cheese, a buttery queso derived from Spain's finest sheep, then surrounded with crisp, smoky bacon. The combined taste sensation was otherworldly. We were no less enthusiastic about the combination of salty, sour and sweet in the tapenade, which also featured toasted almonds.

More wine, easy chatter and the

Alberta beef, lovingly complemented by the slightly pungent tang of a mild blue cheese sauce – the sensitive chef knew better than to obscure the flavour of locally sourced, naturally raised meat. Mixed greens and roasted potatoes (I would have sworn I spotted a brussel sprout in there too) rounded out her plate.

My own meal, large grilled ovoids of Mediterranean-seasoned ground lamb slathered with horseradish-cilantro cream and served over couscous dotted with eggplant and other toothsome orzo – which also concealed a bonus heap of bright green steamed spinach – and sided with a relish of cucumber and peppers, was pretty much all I could have hoped for, short of looking out the window and seeing the fecund vineyards of the Bequa Valley. But Highlands is nice too.

We were too full for dessert, but were invited to linger over libations, some of which were graciously compounded to make up for the fact that my entrée was a smaller-than-usual portion. Emerging into a warm spring evening, we all felt mellow and sated, doubly so because the meal had come to less than \$100 per couple before gratuity. As always, my co-diner was so right: our visit to Culina should have come much sooner.

— Film great Woody Allen 74, displaying his typically upbeat view of life, at the Cannes Film Festival, Edmonton Sun, May 17.

DEMOCRATIC PROCESS NEEDS IDEAS

Last week, the Alberta Liberals released yet another of their seemingly endless stream of policy documents. This one called the Clean Government Initiative.

Political parties — with the exception of governing parties — love to issue policy documents. Most of the time, they are all but ignored by the public and media, known and loved only by policy wonks. But last week's Clean Government Initiative got a fair amount of ink, thanks mostly to one off-the-wall idea.

The Liberals would pay you to vote. Not much, mind you. Just a \$50 tax credit. Judging from the hyperbolic reaction of editorial writers, you'd think the Grits were advocating a return to capital punishment. It's certainly not the best idea the Liberals have ever come up with — a \$50 tax credit is unlikely to encourage voter turnout, and it would probably be a nightmare to administer — but at least it's an idea. Sinking voter turnout is a serious problem in Alberta, and the Liberals deserve some credit for at least giving it some thought.

Unfortunately, the \$50 tax credit idea

obscured an otherwise well thought out document, that contains some bold ideas.

Most interesting is the proposal to ban all corporate and union donations to political parties, and lower election donation limits from individuals from \$15,000 to \$5,000. The golden rule — he who has the gold makes the rules — has made politics the playing field of industry and unions. Political parties twist themselves into knots worrying about industry and union reaction to policies, and the impact a policy might have on donations. Banning corporate and union donations levels the playing field for all parties, and brings a level of fairness to the party funding system. The Liberals would also eliminate the Public Affairs Bureau, which has morphed into the government's multimillion dollar propaganda arm that serves little purpose other than to sell Conservative policy to the public.

The document is filled with solid, easy to implement ideas to improve the train wreck that is the democratic process in Alberta. The \$50-per-vote idea just isn't one of them.

MUSICAL RECYCLING BINS? SERIOUSLY?

It would be fun to be a fly on the wall of a city meeting when the idea of musical recycling bins, introduced to Edmonton this week, was first pitched.

“OK, I've got this great idea to encourage recycling. You know those big recycling bins around town? Well, how about if we installed a little chip inside the bins that played a 30-second musical clip?”

“Seriously? You want to make our recycling bins musical? What good will that do?”

“Well, our apartment recycling rate has fallen to 80 per cent from 90 per cent.

Everybody likes music, right? I can just see people racing towards their recycling bins just to hear the music. Presto! Our recycling rates go through the roof!”

“Uh, sounds kinda stupid to me. It's just a matter of time before the sensors are stolen or vandalized. This is Edmonton, after all. And besides, what about the cost? Surely the taxpayer will see this as a frivolous waste of taxpayer dollars. What's the cost?”

“Oh, only about \$160,000.”

“Wow. That's just colossaly stupid. Let's do it.”

BY THE NUMBERS • KILLING TIME

WHY DID YOU DO WITH YOUR SPARE TIME LAST WEEK? A SURVEY FINDS WE'RE SPENDING MOST OF OUR TIME ON THE NET. SOURCE: IPOYS REID

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TIME SPENT ON VARIOUS MEDIA

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Watching TV **16.9 hours**

Reading newspapers **2.9 hours**

Reading magazines **1.4 hours**



POLITICS • LET'S BE FRIENDS

Careful What You Wish For



OUTSIDE POLITICS MAURICE TOUGAS
LIBERALS REACHING OUT TO
NDs A PLAN FRAUGHT WITH
POLITICAL PERIL.

When policy resolution No. 18, Co-operation With Other Political Parties, passed at the Alberta Liberal party convention Sunday, a mighty cheer rose from some portions of the hall. There was much handshaking and backslapping.

Elsewhere, the reaction was decidedly different. A visibly angry party president left the hall, and at least one stalwart party volunteer vowed never to work for the provincial Liberals again.

What kind of policy would cause such division among the party faithful?

Here it is (warning: the language is quite graphic): “Therefore be it resolved that the Alberta Liberal Party supports making every reasonable effort to persuade other progressive parties in Alberta to work together

during general elections.”

Yep, that's it. Doesn't sound like much, does it? But in the byzantine world of Alberta opposition politics, the resolution is dynamite. To its proponents, the resolution signals the start of a new era of cooperation and greater electoral success for the perennial second-place party and its distant, estranged cousin, the New Democrats. For others, it is heresy, blasphemy, sacrilege, and the beginning of the end of the Liberal party as we know it.

I don't think it means either. But I think there is more potential for harm than good.

For years now there has been a belief among Liberals that vote splitting between the so-called progressive parties has cost the Liberals dozens of potential MLAs. While the PCs had the right-wing vote sewn up, the centre-left vote was split between Liberals and New Democrats, resulting in close Tory victories, or so the theory goes. The anti-PC vote could coalesce around one candidate — be it Liberal or New Democrat — there would be a lot more opposition MLAs in the Leg. Without actually interviewing voters, there's no way of knowing if this is a valid theory. But when an election loss comes down to

the difference of a few dozen votes, it's easy to pin the blame on vote splitting. The Tories certainly believe in it; they've been codding the NDs for years in the belief that a stronger New Democratic party siphons support from the Liberals. I don't buy the theory entirely — a lot of people who vote ND and would never vote Liberal, just as I would never vote ND — but there are certainly some cases where vote splitting has opened the door for Tory victories. Not enough to ever topple the Tories, but enough to have at least resulted in a stronger opposition.

But thousands of people believe vote-splitting is killing the democratic process.

There is a several-thousand strong movement of Liberals and New Democrats, called the Democratic Renewal Project (DRP), which firmly believes vote-splitting has hurt the progressive parties, and is pushing hard for co-operation between the parties. They had a strong presence at the Liberal convention on the weekend; you could see their “Let's Stop Splitting the Progressive Vote!” stickers around the convention hall. Avin Finkele, the Athabasca University professor and longtime New Democrat and now Liberal member

TOUGAS cont'd on pg. 8

Protest Music Gated Behind Folk Fest Fences



HIDDEN NINJA: PESH GRAYKOWSKI
**WHY DOES NOBODY WRITE
 PROTEST SONGS ANYMORE?**

"I saw cotton and I saw black. Tall white mansions and little shacks. Southern man when will you pay them back?" — "Southern Man," Neil Young, 1970

Certain songs you play on the afternoon highway. Hank Snow fits snugly. Lucinda Williams even better. Anything working class is bonus, which boosts the entire Tragically Hip/April Wine/Doobie Brothers catalogue. Nothing Blender designs too cool, no offense to staying current... but on a road trip with the window cracked, feet on the dash — Neon Indian? The Decemberists? Maybe not.

Should you want words drilling right into your molten core at 120 km/h, the ancient world's Neil Young just rules, attack after attack. It dug deep, once, and maybe still does. Blasting it up from Banff the other day, this had me thinking about the absence of protest songs in our weather and wonder, insular and cattle-headed herds. More specifically, Young shrieking about heroin and selling out — which he's certainly indulged himself with in no particular order — reminded me music as a form of conversational upheaval is all but extinct, well, for the masses, anyway. This isn't an accusation, it's an exploration of something subtle. The slow removal of a specific, populist tool.

How did this happen? And where did that energy to change things go? Do we simply have too much choice of what to listen to now? No one who listens to rerun radio on smoke breaks would assert this, but for those of us who do intentionally seek out new life forms and new civilizations of creativity, has the galaxy

simply gotten too dense for advocacy singers to have their old impact?

The most obvious answer requires a step back. We now live in a world where you and I can broadcast our complaints about any given subject to an immediate circle of social contacts who, presumably, give a shit about how we're feeling. In our self-indulgence, we've shrugged off more than a few longhaired mentors, never mind any and all people who don't agree with us. Who wants Neil Young to tell us about electric cars when we

bellyaching — outward to both hippies and soldiers in Vietnam nodding along to "Fortunate Son." After a period of dance music that would eventually be labelled as key to an especially selfish era which also saw the rise of super-political punk like Dead Kennedys and Crass, we move next to hyper-commercialized "event" bands wondering if Africans know it's Christmastime at all, one of the most naked consumerist global questions ever posed. In the meantime, underground bands including

talking politics, but by then protest was hijacked by media monopolies like Clear Channel which had centralized "local" calls to burn Duke Chicks records for putting down the president. Considering the damage Katrina did to their audience, scant hot country singers took issue with Bush's now universally accepted blunder (cubites are awkwardly calling the BP disaster "Obama's Katrina"). HBO's *Treme* nails it.

It seems if anything, the long-suffering rich will soon be funding and pushing en masse "grassroots" product taking grievance with the attempted "socialist" rescue of their fraying wet paper bag of a nation. May America land on its feet.

Meanwhile, I find it hilarious so many people who would call old school activist music "preachy" will now post global warming as conspiracy or, at the very least, broadcast about any perceived intrusion on their freedom, even if it's for the greater good. Southern man ain't gonna be paying no one back anytime soon, Commie.

WE LIVE IN A WORLD WHERE WE CAN BROADCAST OUR COMPLAINTS TO AN IMMEDIATE CIRCLE OF FRIENDS.

can babble about some cabbage who cut us off? It's a little disappointing that connecting our screened, intimate details to a handpicked group of people is most of what remains of activism, but it's take a look at how we got here.

Placed on a linear track, we can trace the evolution of the blues — that early form of creative, populist

Public Enemy and U2 represented another wave of socially conscious upstarts, but in general protest music became fringe and gated behind folk fest fences, with a few high rotation exceptions including just a few full-timers (Tracy Chapman, System of a Down).

More damage from 9-11, everyone and their dog's cousin was suddenly

in a few northern ridings. The Liberals risk looking weak, like a handsome guy courting an ugly girl for her sheer inexperience — and gets snubbed. A bigger risk is being seen as too friendly to the NDs. The PC spin doctors must be licking their lips at the prospect of being able to use phrases like "Liberal-New Democrat coalition." If Swann is seen to be too cozy to the New Democrats, that will give Ed Stelmach a perfect opportunity to position himself as a contrast, with the Wildrose on the right and the Liberals/New Democrat axis on the left. Guess who walks up the

middle to another term?

I suspect nothing will come of this. Unless the New Democrats change their tune (under pressure from their labour supporters, who are getting very little return for their investment in the NDs), the Liberals will get snubbed. The fact that David Eggen, the former MLA for Calder, has chosen to attempt his comeback in the traditional Liberal riding of Glenora is an early indication that the NDs have no intention of playing nice.

Which may be the best thing thing that could happen to the Liberals. Email to mauriciotaugas@live.com

STORY (cont'd from p. 34)

and major player in the DRP, told me that he has identified a number of constituencies that could swing towards the opposition if there was only a Liberal or a New Democrat to vote for, and not both. The NDs flatly rejected any co-operation between the two parties at their post-election convention, but the DRP found a much more receptive audience at the Liberal gathering, mainly, to be honest, because the Liberals would have

a lot more to gain if the New Democrats stepped aside.

But there are plenty of Liberals who were positively apologetic at the thought of any cooperation with the NDs. Chief among them was Tony Sansotta, the party president, who said that ND values do not align with Liberal values, saying the motion was a sign of a "defeatist" attitude. (Sansotta had to be talked out of not resigning as president.) Others called it crazy, tricky, and insulting

to voters. There will be more than a few Liberal stalwarts who will end their association with the party rather than work with the NDs.

The motion passed 81-61, giving leader David Swann the OK to talk to the other progressives about some form of co-operation. Swann supports the idea, but he is in a delicate position. The Liberals are the undisputed second-place party, and the NDs a very distant third, and not even a factor outside of Edmon-

Your Input Is Important

COMMITTEES
OF THE LEGISLATIVE ASSEMBLY

Minimum Wage Policy Review

The all-party Standing Committee on the Economy is conducting a review of Alberta's minimum wage policy to ensure that it meets the current and future needs of workers and employers and remains relevant throughout changes to the economic climate.

The committee is seeking public input through written submissions and oral presentations on what Alberta's minimum wage policy should be.

Public hearings are scheduled as follows:

Edmonton: June 15, 2010

9 a.m. - noon = 1 p.m. - 5 p.m. = 6 p.m. - 8 p.m.

Committee Room A, Fourth Floor, Legislative Annex
 9718-107 Street, Edmonton

Calgary: June 23, 2010

9 a.m. - noon = 1 p.m. - 5 p.m. = 6 p.m. - 8 p.m.

Carriage House Inn
 8030 Macleod Trail South, Calgary

If you would like to present to the committee, please register through phone or e-mail by June 7, 2010.

Further information about the review is available online at www.assembly.ab.ca/committees/economy

DEADLINE FOR WRITTEN SUBMISSIONS IS JUNE 7, 2010

Submissions and the names of submitters will be made public.

E-mail economy.committee@assembly.ab.ca

Phone 780.644.8621 (Call toll-free by dialing 310.0000) Fax 780.427.5668

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Mr. Naresh Shandwal, MLA for Edmonton-Ellerslie, Chair of the Standing Committee on the Economy

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STORY (cont'd from p. 5)

do all that AND listen to Fred Eaglesmith, Buckler, Mark Sterling, and many more play on the stage encoined glorious green nature? Yup, it's true, it's called Pembina River Nights.

www.asmallshieldmusic.ca

BUEBBERY BLUEGRASS AND COUNTRY MUSIC FESTIVAL July 30-Aug. 1

A smaller, "y'all-ternative" to the folk fests/Big Valley Jambores, at Homecoming Park in Stony Plain. Do some camping, play some slowpitch, and get saved at the Sunday morning gospel hour. Get your foot-tapping fiddle-banjo-mandolin fix with The Gibson Brothers, Daley & Vincent, Rhonda Vincent & The Rage, and many more roots revivists.

www.blueberrybluegrass.com

THE BIG EVENT

THE FRINGE FESTIVAL, Aug. 12-22

Another of Edmonton's "world-class" events, the Fringe theatre festival is the kind of event that dedicated Fringers build their summer holidays around. This year's extravaganza, titled We'll Show You Ours (hopefully the shows will be better than the title), is guaranteed to be the usual hit or miss affair, which, as Fringers will tell you, is half the fun. Unless you're stuck with a real bomb.

www.showyouours.com

THE ALTERNATIVES

OLD STRATHCONA IMPROVAGANZA

THEATRE FESTIVAL June 16-26

Scripts? Pfft ... too easy! The Varosona Theatre hosts off-the-cuff improv style comedy with talent coming from across North America and beyond. It's Canada's largest improv festival, there'll be TheatreSports matches, kids shows, workshops with amazing artists, and tons of social events too. Organizers promise that "it's going to be off da hizzy!"

www.rapidfiretheatre.com

RIVER CITY FREEWILL

SHAKKESPEARE FEST June 29-July 25

Enjoy an entire month of Shakespearean events at the Heritage Amphitheatre in Hawrelak Park. This year's celebration presents a professional production Macbeth and Much Ado About Nothing. Visitors can enjoy pre-booked picnic baskets from Sunterra while sitting under the canopy of a 1,100-seat Heritage Amphitheatre. There will also be a Freewill wine and beer patio. This festival is the ultimate Shakespearean for the whole family.

www.rivercityshakespeare.com

THE BIG EVENT

EDMONTON INTERNATIONAL

JAZZ FESTIVAL June 25-July 4

It's heaven for hep cats. The Jazz Fest fits dozens of jazz acts into a dozen spaces for 10 days and mostly nights. This year's head-

liners are jazz legend Chuck Corea to kick off the show on June 24, with budding Canadian teen jazz phenom Nikki Yanofsky (don't hold that national anthem debate at the Winter Olympics against her; she's just a kid!) teaming with famed jazz guitarist John Pizzarelli.

www.edmontonjazz.com

THE ALTERNATIVE

SYLVAN LAKE PRESENTS JAZZ

AT THE LAKE FESTIVAL, Aug. 19-22

Whether you love jazz music or just enjoy a nice evening with good music this is the festival for you. Artists performing this year include Juno Award nominated vocalist Emilie-Claire Barlow, Johnny Summers Little Big Band and many others.

www.jazzatthelake.com

THE BIG EVENT

EDMONTON HONDA INDY RACING July 23-25

Sure, it's been a gigantic sink hole of public dollars. But despite the city-supported losses the event has suffered since it began, the Edmonton Indy (sponsored by Honda this year, replacing Rexall) draws enormous crowds to the makeshift track built at the City Centre airport. Just how many people attend, however, has been a closely guarded secret. The Honda Indy Edmonton is the 11th round in the 17-race IZOD IndyCar Series.

www.edmontonindy.com

THE ALTERNATIVE

CASTROL RACEWAY

Anyone have a score to settle? Bring your car down to Castrol Raceway to race your friends on the 1/4 mile strip. Races take place almost every Friday night. Drivers are only qualified to race when they present their registration and insurance. If you're not into actually driving the vehicles, Castrol Raceway features two major events: the nationally-televised Rocky Mountain Nationals (June 25-27), and the World of Outlaws Oil City Cup (Aug. 27-28).

www.castrolraceway.com

DRAYTON VALLEY PRESENTS THUNDER

IN THE VALLEY DRAG RACING Sept. 3-5

Want to see what torch can do in the flesh and not have to deal with the intense crowds at the Castrol Raceway? Well Drayton Valley guarantees that you will not be disappointed. The only will the only three jet fuelled cars in Canada - Rollin' Thunder, Northern F/X, and the HER-A-CANE - be feature at the event but there this year the Thunder in the Valley racing team is present a brand new racing event, the Wheelstander.

www.thunderinthevalleydragrace.ca

BIG EVENT

STREET PERFORMERS FESTIVAL July 9-18

Starting in 1984 as a modest gathering of street performers, the Edmonton International Street Performers Festival has become

a must-stop on the street performers circuit. Believed to be the first of its kind in North America, the festival has drawn performers from Australia, China, Russia and all places in between. The fest claims four million visitors so far since its inception.

www.edmontonstreetfest.com

THE ALTERNATIVE

CARIFEST, EDMONTON'S CARIBBEAN

ART FEST, Aug. 6-8

Caribbean culture is at its best. This three-day event is filled with lots of cultural fun and dance. A Mardi-Gras style parade is held on the first day, where people come dressed in their most elaborate costumes. The main festivities are held at Sir Winston Churchill Square where western Indian cuisine, and traditional Caribbean music can be enjoyed by friends and family.

www.carifestfestival.com

THE BIG EVENT

TASTE OF EDMONTON, July 23-Aug. 1

Dozens of Edmonton's best restaurants take to the streets around Churchill Square for this annual food sampling extravaganza. It's the first way to sample what Edmonton restaurants have to offer without actually having to travel the city. But be warned - it's not cheap, and the crowds are huge. But it's sooo tasty!

www.eventsedmonton.ca/taste

THE ALTERNATIVE

TASTE OF WAINWRIGHT July 29, 4-8 p.m.

Come to and enjoy the taste of local and ethnic food in the interesting town of Wainwright. Local restaurants and citizens use the main street to the Honey Pot on 2nd Avenue to host this event.

THE BIG EVENT

EDMONTON HERITAGE DAYS July 31-Aug. 2

Head to Hawrelak for the 35th annual celebration of international culture, with 63 pavilions representing 85 cultures. The options are nearly endless: you can eat like an Afghani or Kyrgyzstan, boogie like the Bornean or Israeli, or shop for all things Sri Lankan or Scandinavian. Heritage Days is a world tour of food, culture, and shopping with more to do than you can shake your meat-on-a-stick at.

<http://www.heritagefestival.com/>

THE ALTERNATIVE

AVENUE OF NATIONS

107th Avenue from 95th Street to 116th Street.

If you want authentic foreign food, The Avenue of Nations west of Chinatown is a year-round smorgasbord. The world's diaspora brought a wealth of food knowledge, reflected in the shops and restaurants from China, Japan, Italy, Latin America, Poland, Ukraine, Vietnam, and many other countries. Sample halal, grab an espresso at a European-style bistro, or find out what, exactly, Ethiopian food is.

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SERIES FINALE • PROFILE



Actress Elizabeth Mitchell moves on after *Lost* (PHOTO SUPPLIED)

**ELIZABETH MITCHELL SHARES
HER THOUGHTS ON *LOST*, V,
AND KISSING JOSH HOLLOWAY**

BY MARLISS WEBER

Lo, behold the power of pop culture.

Picture me, sitting on my couch in my living room in Edmonton chatting on the phone with a complete stranger (no, it doesn't matter what either of us is wearing—fill that in for yourselves). My phone mate is sitting on her couch, in her living room on Bainbridge Island, Washington, and we're chatting about our mutual friend, Juliet.

We both have plenty to say on the subject. "See, I've always thought of Juliet as a victim of circumstance," I say. "She's in an impossible situation, and she's just trying to make the best of things."

"I couldn't agree more," says my cohort on the phone. "I can't understand how anyone could think of her as the bad guy in all of this. Sure, she may have colluded with the enemy at one point, but how could you blame her? She was just trying to deal with a terrible circumstance in the best way she knew how."

Yes, so what if we're talking about Juliet Burke, a character on *Lost*, the television phenom that is ending this Sunday. And that I'm chatting with the actress who created her, Elizabeth Mitchell. It's the power of television that has brought us together, and pop culture that has us talking intimately of shared connections.

Elizabeth Mitchell is no stranger to participating in the world of pop culture. Although she, herself, may not yet be a household name, her small-screen characters have graced the living rooms of the world for more than fifteen years. She first rose to prominence starring as Angelina Jolie's lover in *Gia*, the HBO movie about supermodel Gia Carangi. "That was fairly terrifying," Mitchell says. "I had never done nudity before, and I'm a normal woman in that I've never felt super great about my body. But I did it because it scared me. That's been one of the guiding principles of my career. If I keep doing things that scare me, I'll never lose interest. So, I did it, and you know what? It was actually ok."

Next came roles in big screen adventures like *Frequency* and *Nurse Betty*, but television beckoned, and Mitchell found herself joining the cast of *ER* as Dr. Legaspi (oddly enough, in another lesbian role). Guest appearances on more blockbuster series like *House*, *JAG*, *Spin City*, *Law And Order: SVU* and *CSI* proved her marketability, and when the producers of *Lost* came calling, Mitchell was ready.

Except that she really wasn't. "I had just had a baby," she says. "And I was dealing with motherhood for the first time, so I was rather preoccupied. And they had been talking to me for months, saying that they were writing a character with me in mind. Which was flattering, but frankly, people had said that to me before, and nothing had come of it, so I really didn't get my hopes up."

But then she received a script. "As soon as I heard about Juliet, I knew I wanted to play her," she says. "She's so complicated, and she's always dealing with such high stakes. And I scared me because it was part of such a huge series. So, I knew I had to do it."

The interview process was grueling. "It took five interviews and auditions. Totally stressful, because the more I found out about the character and what they had planned for her, the more I really wanted to do it. But finally, by the end of the fifth interview, they told me I had it. They told me right there and then, so I didn't have to wait any more. That was a great day."

But it meant commuting to Hawaii with a baby. Not to mention that her wee one was terrified by her character. "Any time I would come near C.J. (her son with fellow actor/husband Chris Soldevilla) in my Juliet makeup, he would cry," she says. "So I didn't bring him to set with me all that often. But Hawaii was good for him. He's a big four-and-a-half-year-old boy now, and he's a giant. All that water and sunshine made him grow huge."

Just like the show. "The show was already hugely successful when I joined the cast in Season 3," Mitchell says. "I did feel a lot of pressure going in, and at first people hated Juliet. I'd read online about what a terrible villain she was, which was oddly hurtful, as I didn't see her that way at all, and I thought maybe I was doing something wrong. But then I stopped reading what people were saying, and focused on fleshing her out the best I could. And I was so lucky, she was always beautifully written, so I had lots to work with."

And as for her cast(away) mates, Mitchell cannot say enough good things. "Even though this show was this big Hollywood machine, it was the people who really made it an amazing experience. The cast had really gelled by the time I arrived, but everyone, without exception, is a truly beautiful human being, and everyone made me feel welcome. And the crew, too. We were like a family." And since Mitchell brought up truly beautiful human beings, she was happy to indulge me in some

girl talk. "Yes, kissing Josh Holloway [Sawyer] was great. He has great lips. I even told his wife that. I even said to my husband, 'You know, Josh has great lips.' And fortunately for me, my husband is a very secure man, how he was like, 'Yes, dear, how nice for you.'"

And, ladies, Mitchell says Josh Holloway is as great a guy as we all want him to be. "Josh is charming and gracious and chivalrous, the perfect gentleman," she says of her hunky co-star.

But now *Lost* is coming to an end. The show has been heralded by fans and critics alike as one of the biggest shows of our generation, the millennials' answer to "MASH," and Mitchell promises the ending will be a smash. "Without giving anything away," she says, "I think people will be happy with the answers they get, but they'll still want to see more." As for her own character, never fear, Juliet does come back, despite the fact she died at the beginning of the present season. "I knew they were bringing her back, but I purposely didn't watch any of the episodes that she wasn't in, in the meantime, as I wanted her to come back without any knowledge of what had happened without her. Especially what had happened to James [Sawyer]. I didn't want to get jealous, after all."

So with *Lost* in the can, Mitchell has since moved on to another television series, *V*, that shoots in Vancouver. "So much closer to home," she says, relief evident in her voice. "My husband was like, 'couldn't you take one for the team?' so shooting in Vancouver was definitely part of the draw. And I love playing Erica [FBI agent Erica Evans]. Her brain is so messy, it's a great challenge. And being a central character in a series [which is scary, which is, guess what, why she took it on] is a great challenge too, because I get more control in setting the tone of the show. And it's a great popcorn show. I'm really proud of how it's coming together."

So Mitchell may not be lost without *Lost*, but we may well be.

I ask her one more desert island related question: "What role would you play if you actually were stranded on a desert island, à la *Lost*?"

She laughs for a moment, and pauses before she speaks. "I like to think that I would be a calming influence. People tell me that's one of my skills. And I could gather. I'm strong, and I'm a good father."

"So you wouldn't be eaten by the smoke monster at the end of the first act?" I ask.

"I'd do my best not to," she says. "I think I'd stay alive."

THEATRE • REVIEW

KYT's Mourning Dove: Mercy Or Murder?

KILL YOUR TELEVISION'S LATEST PRODUCTION TAKES ON TOPIC OF EUTHANASIA WITHOUT BEING PREACHY

MOURNING DOVE

Directed by Kevin Sutelley, starring Nathan Chu, Michael Peng, Nathan Cuckow
Catalyst Theatre, until May 22
★★★★

BY TRENT WILKIE

Canada is gigantic. Ocean to ocean we are one of the largest combined borders in the world. With that said there are very few things that we can share collectively outside of our affinity for hockey. Sometimes these things, both negative and positive, are thrust upon us and force us to make decisions. Such is the case of Robert Latimer, the inspiration behind Toronto's Enslaved Theatre's play *Mourning Dove*.

Kill Your Television re-creates Sher's world where parents Doug (Michael Peng) and Sandra (Nathan Chu) Ramsey are trying to raise their

empty wheel chair. The breathing, creatively placed offstage is a wonderful effect as we are not forced to watch the back of Tina's chair bound head, and at the same time, cannot escape the all encompassing truth that there is something wrong and cannot be ignored. While focusing on the chair the actors do a great job of drawing the attention away from Gaertner who is offstage but always present. A great decision as the audience is given the ominous task of creating a person, probably a memory of someone we know or have met, and putting them in that chair. Kevin Sutelley's stage is also a wonder. Criss-crossing wires give structure to this one room play and at the same time give the audience the feeling of being secured, maybe even contained within this cabled in construction.

While Peng and Chu's portrayal of the Ramsey's is both gripping and real, it is Cuckow's performance that draws everything together.



Nathan Cuckow looks down at Michael Peng in Kill Your Television's production of *Mourning Dove*. PHOTO SUPPLIED

Kevin Sutelley's direction was also excellent. The use of light and sound brought me right into the play and made me jump in my seat on a few occasions. Specifically the menacing start of the truck engine. This play could have come off as being very

I COULDN'T HELP BUT PUT MYSELF IN DOUG RAMSEY'S POSITION. WHAT WOULD I DO? COULD I DO IT? HOW BAD DO THINGS HAVE TO GET TO PUSH SOMEONE TO THAT POINT? I HOPE I NEVER KNOW

very disabled daughter Tina (voiced by Naomi Gaertner) along with the help of developmentally delayed shop assistant Keith Martel (Nathan Cuckow). This world, where plays and toys are seemingly constantly created for Tina's amusement, cannot escape the fact that it revolves around Tina. When Tina screams everything stops and focuses attention on her.

As an audience we are immediately greeted with laboured breathing, a loving family setting and an

His intense and joyful Martel represents all aspects of self-reflection, betrayal and grief — a task that Cuckow pulls off with gran detail. His comedic timing combined with his respect for the role makes this depiction of *Mourning Dove* something that is both light and heavy, a tough task for any tragic representation of real life. Cuckow does not ham anything up, yet becomes bigger than life and in a way, represents Canadians reaction to the Latimer case.

preachy or heavy handed but his mixture of subtlety and candor did not make me feel at all like I had to make a decision about where I stood on the subject matter. Rather, I could take it with me when I left the theatre. This is what a good play should do. I want to be talked to, not at.

As I left the Catalyst, I couldn't help but put myself in Doug Ramsey's position. What would I do? Could I do it? How bad do things have to get to push someone to that point? I hope I never know.

ARTS NEWS • MUCH ADO ABOUT MACBETH



Troy O'Donnell appeared as the Bard himself at the FreeWill Shakespeare Festival media launch Tuesday. PHOTO BY ANDREW PAUL

FreeWill Shakespeare Festival
Hawrelak Park Amphitheatre | June 29-July 25

Strange things will be brewing in Hawrelak Park this summer as the FreeWill Shakespeare Festival presents its 22nd season featuring *Macbeth* and *Much ADO About Nothing* — two of the Bard's best.

"*Macbeth* is probably one of Shakespeare's most exciting (plays), it's such a great, fabulous action-packed drama," Maianne Copithorne, artistic director of the festival says. "Last time we did *Macbeth* as soon as the witches arrived and started conjuring, the weather changed; it became unsettled and erratic and what started as a really nice summer evening, turned cloudy, rainy, thunder and lightning, but the atmosphere really complemented what we were doing."

This year's line-up will see John Kirkpatrick direct James MacDonald and Melissa MacPherson as the ambitious couple bent on assuming the Scottish throne.

Meanwhile Belinda Comish and John Ulyatt will take on the roles of the scathingly witty Beatrice and Benedick in Copithorne's adaptation of *Much ADO About Nothing*.

Though the weather is tough to predict, blood and marriage are definitely in the forecast for Hawrelak Park next month.

For more information visit www.freewillshakespeare.com.

— SEE Staff

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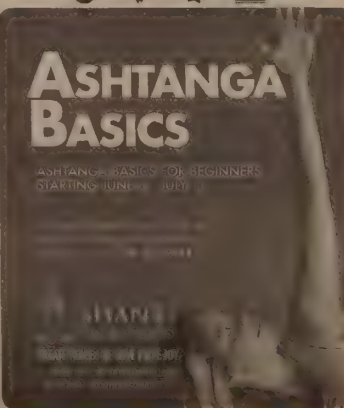
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sung lyrics

- "Guitars, Cadillacs, hillbilly music" - Dwight Yoakam
 "I can love anyone" - One More Girl
 "Back to those butterflies" - Adam Gregory
 "I'm all lit up again" - Buckcherry
 "I am tired of waiting" - The Treves
 "Just want to get in and get out" - Social Code

full contest details

www.seemagazine.com

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STUDIO THEATRE - REVIEW

Setzuan Is Filled With Good Women — And Men



The world according to Brecht: The U of A graduating BFA class take on *The Good Women of Setzuan* | PHOTO BY BILLY

THE BRECHT PLAY FAMOUSLY EXAMINES GOOD AND EVIL, AND THE BFA CLASS PROVES HOW GOOD THEY REALLY ARE

GOOD WOMAN OF SETZUAN

Directed by Sandra W. Nishols
 starring the graduating BFA class
 Timms Centre for the Arts, on now to May 22
 ★★★★★

BY JOSH MARCELLIN

Is it possible to be good in a world that punishes virtue, leeches off charity, and crushes all kindness?

The final production by this year's graduating University of Alberta Bachelor of Fine Arts class, *The Good Woman of Setzuan* by German playwright Bertolt Brecht, both

are looking for the gods bless Shen Te's kindness with enough money to stop hoarding, which she invests in a tobacco shop.

Due to her charitable nature, Shen Te's shop is quickly overrun by scurrying monkeys who eat her rice, smoke her cigarettes, and sleep in her backroom. She prevents a man from committing suicide, who then pretends to love her only so he can take every cent of money she owns.

With her resources quickly draining, Shen Te invents an alter-ego named Shui Ta — a male cousin as ruthlessly pragmatic as Shen Te is kind and generous. Sporting a fake mustache and a flint-hard business sense, Shui Ta scatters the parasites that have overrun her shop and sets

While the entire multi-talented cast is impressive, Hulbert is a stand-out in the girl-playing-a-girl-playing-a-boy Shen Te/Shui Ta role, investing it with such emotional depth that Shen Te peers out from behind her disguise, rather than Shui Ta being an entirely different character.

And the set design, based on the 2008 earthquake that devastated the Sichuan province in China, was as impressive as the acting. Shen Te's tobacco shop slid onto the gritty stage as smoothly as an offered cigarette flickering TV screens were nestled by a rusted out car, and six-foot Chinese lanterns dropped from the ceiling like bloated red fruit. And that's not even mentioning the effects used in the rain storm scene.

WHILE THE ENTIRE MULTI-TALENTED CAST IS IMPRESSIVE, (MARY) HULBERT IS A STAND-OUT IN THE GIRL-PLAYING-A-GIRL-PLAYING-A-BOY SHEN TE/SHUI TA ROLE ...

engages and challenges audiences to examine if being a decent person is a self-destructive habit in a society that runs on the dog-eat-dog oneness of the business world.

The story follows Shen Te, played by Mary Hulbert, a young prostitute in the Chinese province of Setzuan. When three ancient gods visit the city in their quest to find one "good" person, Shen Te, despite her frowned-upon profession, is the only person who shelters them for the night. Thinking that she might finally be the good person that they

about ordering Shen Te's life in the only way that works by abandoning everything that's good about her.

The BFA actors carry the action and tempo with such deft skill and sharp comic timing that they make a look easy. Musical interludes — like the beatbox xylophone re-imagining of an ancient Chinese tune or the fatalistic accordion ode to the opium pipe — blend seamlessly into set pieces like the choreographed fight scene with spinning roundhouse kicks and an amazing backdrop off the stage wall that would impress Tony La.

The play climaxes with Shen Te praised but abandoned by the gods as a "good" person, proof that it is possible to live by the strict godly rules of charity and selflessness. But she can only survive by abandoning everything that's "good" about her.

Breaching the fourth wall, a character asks the audience: "what the fuck was that?" Indeed, Brecht leaves the job of answering the question of what is "good" to the audience.

However, there was no questioning that this production was very good indeed.

SPRINGBOARDS • EVENT PREVIEW

Spring Into New Works



Workshop West's Michael Clark is a playwright's director. PHOTO SUPPLIED

SPRINGBOARDS FESTIVAL IS A HOT PLACE FOR NEW PLAY-WRITING TALENT WITH A FULL SLATE OF NEW WORKS

SPRINGBOARDS NEW PLAY FESTIVAL
Workshop West, La Cite Franophone, until May 23

BY TACEY LAWRENCE

Workshop West is making Edmonton a popular place for playwrights bringing new works to fruition season after season, it's provided our writers with the voice, forum and production team to put their ideas on stage. Springboards New Play Festival is part of their genesis of creation and it's back this week seeking audience response for five new works.

"It's a reading series," says Michael Clark, Workshop West's artistic director, "but with some of Canada's finest actors. So they're not just reading them, they're acting them. The performances should be quite amazing. And the stories are all pretty cool." Ranging from a murder mystery to a Canadian WWII story to an adaptation of Beowulf, there's a wide variety for anyone who wants to get involved.

"It's crucial to hear audience feedback," says Clark. "There's a magic that happens when you hear your work in front of an audience. It changes your perspective."

So, this week five writers with five plays at various stages of development will be getting a taste of their first public exposure.

Ken Brown is one of those writers. "Having the opportunity to bounce your words off an audience is invaluable," says Brown. "It really helps you get a gauge on if you're hitting those marks and making the audience understand the story." His current submission, *Spiral Dive*, is a testament to the success of this program. It is the third installment of one his previous readings at the festival that enjoyed a very successful cross country tour. He went on to writing a second episode and its

success has spurred on the third. And he is not alone. Shows such as *BASH'd* jumped from Workshop West's stage to Sterling Awards ceremonies to runs Off-Broadway. *The Mighty Carols*, *Mary's Wedding and Dry the Rain*, all got there start in this festival.

It seems that Workshop West has perfected a system that works. "We spend a good deal of time in rehearsal," says Clark, "so we work through the plays meticulously with actors. It takes the playwright out his garret and exposes him to a whole bunch of different questions and other artist sensibilities."

Then all their hard work is put to an audience who offers the feedback required take the play to the next level. After the festival, some of the plays will go back into development, some may appear on other Springboards stages and others may be produced in different theatres bringing Edmontonian's new works to stages all over the city and filling the Next Fest and Fringe line ups with exciting new material.

"Edmonton has a very rich and very amazing population of playwrights," says Clark. "It's kind of been one of the hot beds of Canadian theatre for the last 25 years. It's a great tradition of play-writing and there's a lot of established and younger artists who are working on plays."

With all this talent at hand, it seems Edmonton is doing an exemplary job to foster it. "We have a unique dedication to new work in this city," says Brown. "The number of terrific playwrights that this town has produced who are consistent theatre workers, like Stewart Lemoine, David Belke, Paul Gross, and Collin Doyle, have paved the way for today's newest talent."

So come see them before they're so big you can't get tickets. They're all pretty fabulous," says Clarke. "See them now, see them early and then you can see how they've developed when they go into production."

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BY JOCELYN AHLF

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Their Knowledge Box Is Full Of Surprises

MILE ZERO ISN'T AFRAID OF A TOUCH OF ABSURDITY IN THEIR NEWEST DANCE CREATION, KNOWLEDGE BOX

KNOWLEDGE BOX

Mile Zero Dance
L'Oratoire, and May 22

BY JANE WATSON

Garry Morita is into dark humour. Drowning brides and poisoned dinner guests make her giggle. So it's not surprising that dance shares a stage with death in Mile Zero's latest creation, *Knowledge Box*.

"It's almost image theatre," says Morita, artistic director of Mile Zero, "with an improvisation backbone." *Knowledge Box* is a series of intertwined stories mixed with ballet and contemporary dance flavoured by Morita's Japanese training, the ominous works of American Goth Artist Edward Gorey and Shawn Pinchbeck's mischievous abstract music. It's a re-development of Public Domain, the group's first show together, presented at last year's Feats-Festival of Dance.

"We're exploring the different sides of disaster," says Morita. "A lot of the disaster's that present are quite



A moment from the Mile Zero production *Knowledge Box*, running to May 22. (PHOTO BY ZACH AYOTTE)

funny and evocative and I wanted to see what's behind some of these tragedies.

"Some of them are completely self-induced," she laughs. "You can see the absurdity of it."

And after watching a smidge of rehearsal, I'd say absurd is pretty accurate.

There's joyous dancing over dead bodies, poisoned twitching women sprawled on the floor, silly parlour games dolled out by a cone-masked

ballerina in a black tutu.

In one piece we find two women in beautiful gowns, bodies contorted, faces serene, tumbling forward on top of and over each other in a mess of crinoline and legs.

"Bride suicides," Morita snickers, "like Ophelia. It's just so loaded. We're just the drowning brides. Just another piece of bad luck. It's supposed to be the best day of your life, gay weddings are finally allowed, but it just didn't work out. I think that's

funny."

And highly technical. Live feed pictures will be taken as they dance on performance nights. So, projected overtop of the dancers as they 'drown' will be the images of themselves drowning, like a water reflection.

And amongst it all, sound artist Shawn Pinchbeck will be "making melodies with motion" creating interactive sounds that interact with interactive video reacting to the

sounds. It's all reactionary in the im-provisational based show.

"It's going to be Catholic," jokes Morita. "Last year was very Protestant lighting design." Stage and lighting designers Guido Tondino and Victoria Zimsky will be bringing an extravagant technical display for the show and a set that the group has yet to see less than a week before opening night.

Though extremely skilled in portraying intense emotion, don't ask Morita or her dancers define their work or genre. No concrete words exist in the minds of these abstract thinkers to truly define the visions they craft.

"It's creating a world through image with your body," says dancer Katrina Smy. "It's not dance quotes."

Knowledge Box is comprised of layers upon layers. "It's like a frag-mented comic book," says Morita. "We're really entering this territory where things aren't what they seem. All the characters are liars. Nothing is quite as simple as it should be. People have very twisted motives."

And though it's morbid and dark and full of death, Morita assures us "no dancers were killed in the process... really."

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From *The Cradle To The Stage* sees local playwrights team up with dramaturges to create local works. (PHOTO SUPPLIED)

WALTERDALE'S LATEST PRODUCTION BIRDS THREE NEW LOCAL ONE-ACT PLAYS

FROM THE CRADLE TO THE STAGE
Walterdale Playhouse, until May 20

BY ADRIAN SCHROFF

The evolution of a play can be a funny thing. For Jim Herchak, one of the playwrights whose work will be performed at the Walterdale Playhouse for its *From Cradle To Stage* production, his one-act went through a succession of drafts to ultimately become a highly polished version of its original roots.

"The play kind of went full circle. It started out as a light, touching comedy, and during the series of re-writes it got very serious, very dark, very angry. And as we kept rewriting it, came right back out of that. It ended up being a touching comedy but with a little more depth to it," he explains.

Herchak's play is one of three original one-acts featured on the 11-day bill. Last fall, the Walterdale held an open call inviting new playwrights to submit their projects; each of the shortlisted candidates was then matched with their very own respected dramaturge to work together over the winter and take their ideas to the next level.

"Everything was still pretty rough," says Herchak of the participants' early drafts. "There were several revisions involved for all of us."

Working with the dramaturge — in his case, Tracy Carroll — was an invaluable experience, says Herchak. Her job was to keep the play focused, identify problems and weed out the unnecessary, things the pair discussed over regular meetings at cafes and through e-mail. Solutions were often found simply by letting

an exchange of ideas percolate for a few days.

"It just gets the creative juices flowing again," says Herchak of the discussions. "It's a bit of a rush."

But a thick skin is sometimes necessary in order to make the most of the experience, he concedes.

"You do have to be able to take the criticism. It's not about me, it's about this play, which I just happen to have written."

This marks the second play to make it to stage for Herchak, who's been involved in various community theatres since the '80s as an actor and director and is presently working locally as a set builder. His first, *The Colour of Blood*, ran in Calgary in 1997.

His *Kiss Within a Kiss* is based on an idea he's carried around for a

while. What if your first kiss was a stage kiss?

"It's just a little notion I had tucked in the back of my brain for years," Herchak reveals. "I was holding auditions once for a play and cast for a romantic lead. The actress who got the part, when she read more, she realized it had a kiss in the play. And even though she was 19 or 20, she turned down the part because she'd never kissed anybody and she didn't want her first kiss on stage. It stuck with me and I always wondered what would have happened if she'd said yes."

Also running are *Sea of Green* by Andy Garland with dramaturgy by Brian Dooley, and a script reading of *Uncle Robert's Funeral* by Erin Foster-O'Riordan with dramaturgy by Kirsten M. Finlay.

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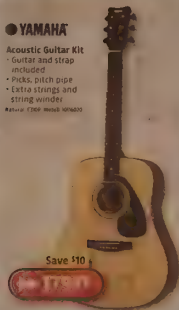
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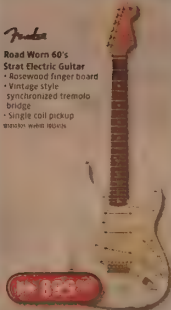


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PUBLIC ENEMY • PROFILE

Down With The Man



Public Enemy's Chuck D will be playing in Edmonton this Sunday. (PHOTO SUPPLIED)

CHUCK D STILL WANTS TO FLIP THE BIRD TO THE WHITE ESTABLISHMENT AFTER ALL THESE YEARS

PUBLIC ENEMY
West Event Centre
May 23

BY CURTIS WRIGHT

Twenty years after its release, Public Enemy's prolific *Fear of a Black Planet* is one of the most important, most seminal pieces in the history of rap, check that, in the history of music. Despite little-to-no commercial radio play, the commanding, fiercely provocative album sold one million copies in its first huge week. What was a compilation of challenging

as far as the world is concerned, 20 years is not long as far as the world is concerned. As far as a social structure, you almost have to look back to look at the conditions then in order to see where we've come from. If [*Black Planet*] was definitely relevant in its time and it's relevant as a historical piece. Is it relevant today?" asks Chuck D. "It depends on how much you wanna open your head up."

The seemingly simple questioning of whether the entire Public Enemy lineup would be gracing Edmonton this time through evokes a response worthy of a dissertation. Chuck's disappointment with contemporary global conditions — indeed right here in Canada — highlights the sentiment of Public Enemy's vision

away from the cave man days. There is no possible way you can own and claim the planet.

Hailing from Long Island, New York, Public Enemy's words are naturally going to speak predominantly about their home, a nation whose population outnumbers Canada's nearly 10 times. Yet, Chuck D's wand extends beyond his own land, his vision is wide.

"Passports and all that is just the white man's way. This is our land and you can't cross this is just white man's testosterone and Canada's full of it because there is no way you can take a place that is so big, has 37 million people and you have the audacity to keep people from moving in there? What is it? Is it because Canada has

THERE'S A FEAR OF PROPER DISTRIBUTION OF PEOPLE ON THIS PLANET.

BUT LOOK MAN, DINOSAURS WERE WIPED OFF THE EARTH.

CHANGE IS INEVITABLE. CHANGE IS INEVITABLE

WHETHER YOU'RE A PART OF IT OR NOT, WHETHER YOU INITIATE IT OR NOT.

essay-like rhymes by the outspoken Chuck D which, accompanied by the Bomb Squad's intense, layered, heavy sample beats, waxed heavily on race-relations worldwide and white paranoia during America's coloured history — especially in the '80s — continues to prompt and influence many from academics and rappers to DJs and songwriters.

"There's not much of a change

"My biggest beef with Canada is getting into the country I have a problem with that. I think that Canada is one of the most racist borders in the world," says Chuck, echoing the feeling of *Fear of a Black Planet*. "My disclaimer is that I don't believe in countries and borderlines fully anymore. It's a ridiculous and dated notion. They are a ridiculous notion of territorialism that is only a blink

of the fuels of the future, they're going to be so strict on who can come in? I mean, there's too many people in India, there are too many people in Africa and the world needs population distribution. It's based on war-like white male supremacy and opinions," he says.

"We shouldn't talk about how much we've progressed when people

STORY cont'd on p. 19

Hip Hop Park Party

**EDMONTONIANS SHOW OFF
MAD SKILLS AT HIP HOP
APPRECIATION WEEK
AND HIP HOP IN THE PARK**

HIP HOP IN THE PARK
Featuring: Location Revolution,
Intelligence Men, Public Live and more.
Louise McKinney Park
May 22

BY JESSICA BRISSON

Can't rhyme worth a dime?

That's all right. For the third year in a row, the organizers of Hip Hop In the Park are there to help out. Just roll down to Louise McKinney Park on Saturday from noon to 8 p.m. and you will be instantly set up with a day of good music and great people. You may even develop some serious skills.

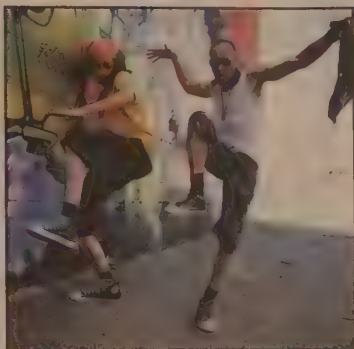
This event coincides with Hip Hop Appreciation Week, which kicked off on May 15 and will wrap up on Sunday.

Hip Hop In the Park organizers Don Welsh and Khury Crooks, also known as emcee ID and Khury One Tafari, want people to know the event is not only meant for rappers and DJs, but for all Edmontonians who are interested in hip hop and want to learn more about the music and culture.

"We are throwing this event because we appreciate hip hop and we want to share that appreciation with other people. And if they don't already appreciate it, they will after this event," says Welsh.

Edmontonians will be able to enjoy every aspect of hip hop culture as they participate in many different free workshops and live performances. Lessons will be given to anyone that wants to learn how to freestyle, dance or DJ. Some of the rappers performing at the event include Location Revolution, Public Live, and Krypte. B-boy and B-girl dance competitions will also be held throughout the day.

Controversy surrounded the event back in 2008 when serious com-



Hip Hop in the Park mastermind Don Welsh, left, and Khury Crooks. (PHOTO BY SAMANTHA PARKER)

plaints were made about the use of profane language during some of the performances. Welsh has met with city council a few times this year to assure their performances at Hip Hop in the Park will be suitable for all ages.

"The heat is off this year... the city knows that Hip Hop in the Park is cool," says Welsh.

However, McKinney Park won't be the only place Edmontonians can find hip hop culture.

(THE COMPETITION) GETS PRETTY HEATED UP AS PEOPLE ARE THROWING THEIR SKILLS BACK AND FORTH

A separate event called Hip Hop In the Dark will be held at Woolly Bull's on Friday. The finalists from the emcee and producer round-robin battles (that have taken place at Temple over the past two weeks) will be competing to determine who will be the best in Edmonton. Jae Mayes will be one of the emcees and producers competing in the battles and he says people should expect pure "adrenaline."

"(The competition) gets pretty

heated up when they come up to the stage."

Despite some negative pre-conceived notions that some people may have about hip hop, this event promises to provide people of all ages with an authentic experience of local hip hop culture.

And if you don't believe me, then ask Crooks. He will tell you, "This is what Edmonton has to offer, some ill, ill shit."

STORY (cont'd from p.18)

are pledging allegiance to small little fiefdoms," says Chuck. "Look man, I just came back from South Africa. Africa belongs to all people. So you have all types living there and they feel that you don't have the right to dominate the land and control the resources. I'm not an old cantankerous dude who is talking about shit that don't mean shit. It's obvious, so..."

...am I affected? Is my group? Not having a member or a few members [of Public Enemy] get in? Why the fuck you need a passport travelling the Earth?"

The success of *Fear of a Black Planet* is unprecedented in hip-hop. The album holds a spot on Rolling

Stone's Top 500 Albums of All-Time, among other huge accomplishments and important accolades, yet even with all of the changes hip-hop has witnessed in 20 years, the global political climate changes slowly.

Tracks like "Welcome to the Terrordome," "Burn Hollywood Burn" and "Fight the Power" hit America over the head with Chuck D's heavy-handed, unapologetic slang and even when Public Enemy's significance was incredibly heralded by critics and fans everywhere in America and abroad in 1990, the album's message is as strong as ever today — with or without a black president in Ameri-

can office. In some ways the world has transformed since then, both in music and outside, but Chuck D says we shouldn't believe the hype.

"The gathering of land upon this earth is a pre-historic, cave-man notion. This is mine, this is not yours and I dominate it with this doctrine." It's like some old bullshit cave-man. When I made *Fear of a Black Planet*, I definitely talked about that because there's a fear of proper distribution of people on this planet. But look man, dinosaurs were wiped off the Earth, change is inevitable. Change is inevitable whether you're a part of it or not, whether you initiate it or not. That's the way it is."

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AROUND TOWN • COMMENTARY

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WILDLIFE FISH GRIWAKOWSKY
FISH FINDS ARTISTIC WISDOM
IN THE MOUNTAINS, BUT
RETURNS TO A SAD SWAN SONG

Over the weekend I had the opportunity to dig around the Banff Centre which was hosting CARFAC's National Conference for Visual Artists. Sort of like a kinder, less pushy SOCAN, CARFAC's mandate is to promote visual artists, help them understand legal issues and make sure they get fair pay for their work, among many other duties. I poke fun at SOCAN, P.S., because of their history of organizationally hall-monitoring people listening to the radio at work, practically calling them culture bandits. Dude, I'm just trying to listen to AC/DC to ignore the pain! So I agree with SOCAN's mandate, just not always their threatening swag.

Most interesting up in the mountains was a post-panel round of drinks which included CARFAC vice-president Diedre Logie, a couple Toronto lawyers, gallery people and Latitude 53's director Todd Janes, who just won himself a national visual arts advocate award Quite deservedly, I'd say after seeing him in action. I won't quote directly from anything said, it was an informal discussion, but I must say I admire the fire in

ting together grant applications and holding the ship together. In this light, Janes' current project of photographing himself in dangerous situations is kind of fitting.

Some of the ideas discussed were ways for ARCs to escape funding as much as possible and make money, including sharing resources with other such galleries or, even better, with established local social institutions that better the communities around them. Owning their own buildings, especially donated ones, is another way for ARCs to survive.

While I understand the value of the AGA, I disagree with the article in last week's SEE both in terms of its generic comparison and especially its conclusion. Along with the upcoming biennial, which looks compelling enough, the AGA will soon be showing Warner Bros. and MC Escher art. Karsh, Deggs, Goya, these were also established and recognizable names that don't scare anyone off. Objectively, the new AGA intentionally isn't much challenging anyone Commercial galleries, meanwhile, sum up their mandates in their name. They want to sell you art, which is OK, but narrowly aimed.

But only at ARCs, in this city, anyway, we are likely to find the cutting edge of culture. Hit or miss, but always interesting.

"I've never seen five guys shave each others' balls before," is how one person in the thin crowd puts bluntly. The unfortunate Raised by Swans show had an uphill climb – the indie-buffet scene was burned

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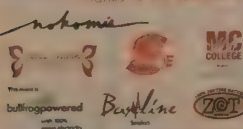
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these people who, from square one, are dealing with a largely unsympathetic public who think culture is a complete waste of money and should stand on its ability to return revenue alone. In this exclusively utilitarian world, we would have no idea who Mr. Dressup is, nor would we even have a half-completed, shut-down waterfall on the High Level Bridge looking just understand that pretty much any piece of art – or Canadian song you like – benefited from the fact our country has and does understand value in ways other than exclusively economic. But having said that, art as a whole creates significant tax revenue.

Heavily discussed was the day-to-day of artist run centres (ARCs), which are generally struggling nationwide. Their directors are not paid terribly well and often have to sacrifice their artistic careers, spending incredible amounts of time put-

ting out following a busy weekend in Edmonton, after all. This included an '80s dance party at ARTery, and a successful burlesque fundraiser at New City, hot, sweaty fun had by all.

On that, Capital City Burlesque raised enough money – including almost \$200 for a mouth-to-boobs motorboat alone – to get themselves down to the June Exotic World Week-end in Las Vegas. Edmonton, in short, is just this much closer to becoming known for something other than a hockey player from 20 years ago, a not-at-all largest mall in the world and being the closest major city to the No. 1 intentional environmental disaster on the planet, despite the shockingly beautiful photographs of Edward Burtynsky on the subject in his book Oil, which you can pick up for about \$162.50 at Audrey's.

So I say let's forgive Raised by Swans for their jam-space noodling to an empty crowd and move on.

CD • REVIEWS



RAVI SHANKAR

Nine Decades: Vol. 1 1967-1968
(East West/Westlane)
★★★★☆

I first heard star master Ravi Shankar live at the Jubilee Auditorium in 1973. The music was hypnotic and the performance electrifying. This recording is the first in a projected multi-volume series of rare and previously unreleased recordings selected by Shankar from his massive performance archive. The major work on this disk readily transports the listener back to Shankar's early days "Raga Gangeshwar" (essentially three fourths of the duration of the album) was recorded live at an outdoor concert in a temple on the banks of the River Ganges outside Allahabad, India in 1968. Although recorded on primitive equipment, it still has presence and character not unlike Shankar's 1973 concert. The brief liner notes are by Shankar himself, allowing him to express his artistic and musical philosophies as well as general aspects of his compositional process. This is a MUST!!! Shankar aficionados. JERRY A. OZPICKO



AMY HORVEY

Interview
(JadeTree/Moklet)
★★★★☆

In jazz, it is nothing strange to have a CD released by a trumpeter. Not so in the classical field. Amy Horvey is a league of her own. Among those in the know, she is considered a genius. Big word, but justified fully by what we hear on the Ottawa-based musician's debut CD. From a point of view of a composer exploring the "uncharted territories," Horvey is a dream interpreter. Technically impeccable, she also has incredible interpretive intelligence, emotional sensitivity and a great deal of enthusiasm for even the weirdest compositions, sometimes including strong extra-musical elements. There are two highlights on this CD, namely Cecilia Arditto's "Módica Invisible," a fantastically innovative piece with a slew of unusual, yet beautiful sounds, and "Apparatus Inconsonans" from Canada's own Ryan Purchase, a theatrical piece in which the trumpet sounds like a happily inebriated village storyteller. Magnificent! PIOTR GRELLA-MOZEJKO



CIVIL TWILIGHT

I Will Be
(Wind-Up Records)
★★★★☆

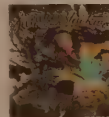
Listening to Civil Twilight's self-titled album could be chalked up to a history lesson in popular British (and Irish) music of the last 30 years. The South African too borrow generously from their influences. "Soldier" is propelled by a Police-esque bass line. "Letters From The Sky" is one of many slow builders that hints at Coldplay or Muse and "Perfect Stranger" is an echo guitar driven number that sounds like it could be a U2 B-side. It would be easy to dismiss Civil Twilight as just another band copying their heroes, but you get the feeling they are only scratching the surface. A little more time and they could be the "next big thing." This debut effort won't put them in the big leagues just yet, but none of their heroes were quite there after one album either. DAVID FALX



ORI DAGAN

Scat Got My Tongue
(Santal Records)
★★★★☆

Toronto jazz vocalist Ori Dagan knows all the words and makes up a few of his own for his first album. His love of bebop kicks off the record with high energy on "Four Brothers" and the album continues with an eclectic mix well suited to show off his vocal talent. As Dagan confesses on the title track, "this might sound absurd, but sometimes I don't wish to sing words." He manages to stick to the lyrics to give a solid performance on standards like "My Favorite Things" and "Swinging on a Star." Other tracks display his impressive gift for vocal improvisation in a duet with Julie Michels for "Old Mother Hubbard." The scattling takes over and Dagan's pure joy for his music is tangible. The track that really caught my ear was the Brazilian bossa nova standard "Dind." On this, and a few other subdued tunes, Dagan proves he can spit out words faster than you can think, but also slow down and gently tug at your heartstrings. JEN HOYER



SARAH BLACKWOOD

Wasting Time
(Comp Records)
★★★★☆

Sarah Blackwood fronts Toronto psychobilly act The Creepsnow, but you wouldn't necessarily guess it from a listen to her latest solo CD *Wasting Time*. Rather than the usual zombie, hell and fast cars fare, Blackwood pulls together 11 tracks of traditional-temperament, backwoods hoe-down country pop belted out with a voice even Dolly would be proud of. It's simple folksy stuff, for the most part sticking to the guitar-and-a-guitar bit, but occasionally bringing in a full band as in "Way Round," far and away the album's top chapter. Daniel Flamm joins in for a couple duets on "I'll Keep On Waiting" and "These Are The Days," but these tend to be a little on the corny side. Blackwood's hilariously linear grammar (liberally peppered with "airt") seems slightly out of place, but no one can deny the pipes spouting it are a force to be reckoned with. ROBIN SCHROFFEL

LISTEN • BY FISH GRIWKOWSKY

THE NATIONAL
HIGH VIOLET

The band's fifth, *High Violet* sees The National's treacherous high water as a whole. The orchestration is perhaps a little mellower from 2007's *Baker*, while the lyrics keep everything gleaming on the surface. Clicking the "like" button often here, from "I still owe money on the money on the money I owe," to "I gave my heart to the army, the only sentimental thing I could think of."

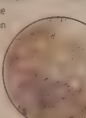
Intentional or not are a couple footnotes to other great works. "I don't want to get over you," brings us back to the Magnetic Fields, while the "I am evil," which follows "I was afraid to let your brains" loosely brings us back to Diamond Head and their perverted children, Metallica. As a whole, the album is hypnotic and loathe all lead you into a drooping trance: if it's too hot outside, a piece of New York angst radiating outward, "Little Faith" is a beautifully constructed rag, moving in and out almost seasonally, the drumming especially determined when it's allowed in "Afraid of Everyone," another afternoon-fog song, has the most plaintive emotion on the record and again, is brought to a higher level because of its percussive, weeping the rest of the song out by its end.

"Bloodbuzz Ohio" (if the song with the owed money, simply kicks [if pretty enough]), and Matt Berninger's baritone is perfect throughout the whole album. This will grow on you. ★★★★★

JARVIS COCKER
MUSIC TO THINK TO

Clearly a nod to the pioneers of ambient music, Jarvis Cocker's concept relies as his execution sucks. He's taken a microphone

around to various serene, meditative places — staircases, clock towers and water gardens — and hit record. Some journalists, totally behind it. But why the longest of them only 3:16 long? I need more than three minutes to properly contemplate something, and the background keeps



switching the whole "musical" idea kind of falls apart. Cocker found some really great spaces, without police sirens or canned music interrupting. At least it's free online. Hit repeat maybe? ★★★★★

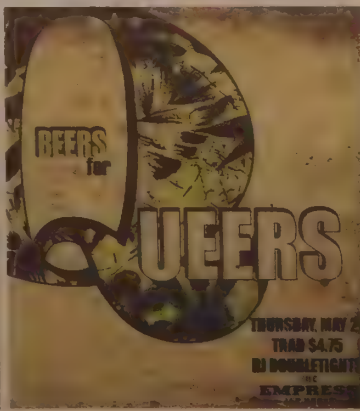
OLD SCHOOL

NEW YORK DOLLS
NEW YORK DOLLS [1979]

Meanwhile, from it time when people actually had cocks to wag on stage, this debut mix "So's rock 'n' roll" and the actual first moments of punk should hit the spot for any and all your summertime needs (just add beer and as a companion, the Minutemen). You probably know "Personality Crisis" off by heart, but the politically ridiculous "Vietnamese Baby" is my favourite, adding just enough black magic, the Rolling Stones' vibe all make it dangerous. It's one of the most underplayed rock songs, certainly more of a pounder than Bowie's studio-saturated

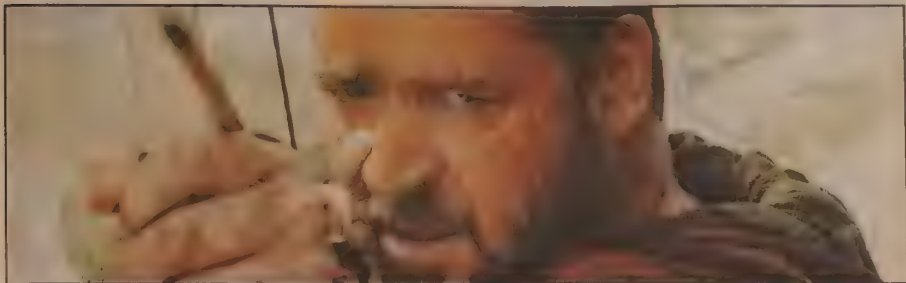


whitewash of Iggy Pop's "China Girl." "Frankenstein," shows where these long-gone lads are coming from. They got on to the fantasy, on being monsters, on bringing on the apocalypse, which the Ramones dealt with a little less dexterity, as modernists dealing with life in the urban decay. Fuck this professor shit, though. Just hit play and chug. ★★★★★



FILM • REVIEW

Updated Robin Hood A Dark, Joyless Experience



Russell Crowe takes aim at playing one of the most beloved characters in folklore, but director Ridley Scott doesn't seem to have a target. (PHOTO SUPPLIED)

RUSSELL CROWE VERSION OF ROBIN HOOD LACKS LIGHTNESS, AND A SENSE OF OVERALL PURPOSE

ROBIN HOOD

Directed by Ridley Scott

Starring Russell Crowe

Now playing

★★★☆☆

BY KENTON SMITH

Did we really have need of this particular remake?

Director Ridley Scott's new version of the Robin Hood legend has at least one relevant revisionist twist: it has Robin compel King John to sign a kind of proto-Magna Carta, the historic document that seeded eventual liberal democracy in the West.

This is terrible history, for certain, but in an age where even the Hoppy-

film, could have benefited from less turgid plotting. One doesn't expect a Robin Hood film to plod along like a *Cyodasdale*, but this one does.

There's a simple reason: we don't bloody care. That's a brutal indictment of any Robin Hood movie: the legend's promise, of cheerful resistance to tyranny, is one of the most fundamentally involving narratives in all of folklore. Who could not cheer for robbing the rich to give to the poor?

Yet Robin Hood inexplicably chooses to abandon this well-established story framework in favour of lots of uninvolved intrigue and general muddiness. The plot isn't complex, but it's unnecessarily complicated people we don't know or care about plot and scheme, and we wawn and wonder why Robin isn't shooting arrows.

IF THERE IS ANY REASON WHY SCOTT CHOSE TO MAKE THIS FILM, IT WOULD SEEM TO BE FOR PRODUCTION DESIGN

Changey president has a thing for greater unchecked sovereignty, this 2010 Robin Hood is at least trying to speak to its time. Alas, even this novel angle is simply buried beneath a production that strongly lacks a sense of overall purpose.

If there's any real reason why Scott chose to make this film, it would seem to be for the production design. He's a master of the historical epic, after all – or at least the physical dimensions of the historical epic, from *The Duelists* (1977) to the more recent *Kingdom of Heaven* (2005).

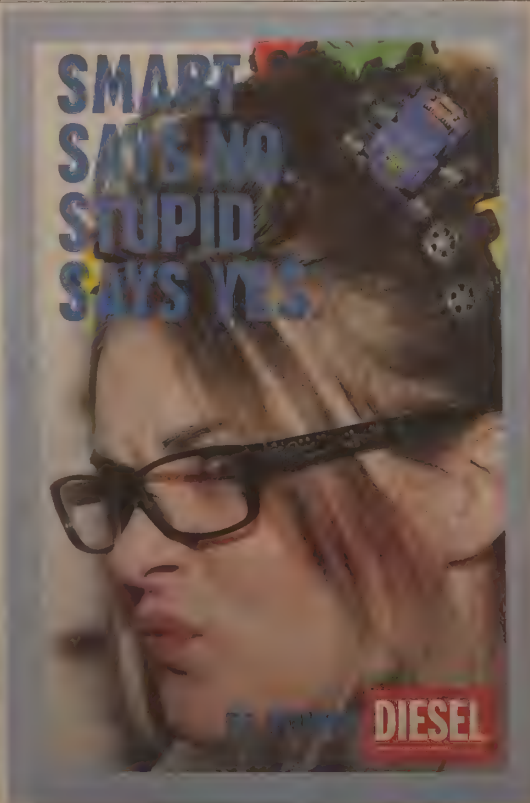
Like the latter film, *Robin Hood* is a masterful evocation of the Middle Ages: its costumes, props and locations paint a robust portrait of medieval England. There's such a great eye for detail on display here, right down to firelight bouncing off a chair's luxurious gold studding.

Where story is concerned, however, Scott is typically less gifted: even his *Blade Runner* (1982), a great

The plot, such as it is, has archer Robin Longstride (Russell Crowe) following King Richard the Lionheart back across Europe after the failed Third Crusade. When the King is killed in battle, Robin and his (not so) merry men invade their way back to England with his crown.

In a *The Return of Martin Guerre*-like twist, Robin assumes the identity of slain Robert of Locksley, including the man's widow, Marian (Cate Blanchett). Knowing that the scheming Godfrey (Mark Strong) intends to enable a French invasion, Robin must rally fellow landowners to stop them. A climactic battle on a beach ensues.

Sounds... convoluted, doesn't it? It is. It's also dark and essentially joyless. Even the 1991 Kevin Costner vehicle had more energy and sense of derring-do. Yes, that's right: this new version isn't as good as *Robin Hood: Prince of Thieves*. I need say no more.





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MACGRUBER • REVIEW

He Pounds Cunth



Will Forte stars as the title character in the ridiculous comedy *MacGruber*. PHOTO SUPPLIED

IT'S NOT EXACTLY HIGH BROW, BUT IF YOU CAN STOMACH SNL, MACGRUBER MIGHT BE UP YOUR ALLEY

MACGRUBER

Directed by Jorma Taccone, starring Will Forte, Ryan Phillippe, Kristen Wigg and Val Kilmer
Opens May 21

★★☆☆☆

BY ROBIN SCHROFFEL

There's a national crisis at hand, and only one man is fit for the job of cleaning it up. Unfortunately, he's been "dead" for a decade – hiding out as a mystic monk in Ecuador.

But Dieter von Cunth is a special kind of enemy, one MacGruber – former Navy Seal, Green Beret and Army Ranger with a list of medals a mile long – has a deep score to settle with. Just like that, he's back in the U.S.A., digging up his own grave and sitting up in a pressed pile of denim and plaid burial gear circa 1992, ready for action.

A recurring *Saturday Night Live* sketch since 2007, *MacGruber* stretched out into a feature-length film written in part and starring Will Forte in the title role. Cue in the man theme as the opening credits roll: sultry female voices, in that classic spy movie way, sing, "MacGruber, he made a fucking movie."

That basically sums up what viewers are in for over the next 90 some minutes. Like MacGyver crossed with Austin Powers and dumbed down by about 40 IQ points, *MacGruber* fits right in with the modern-day mainstream comedy.

While *MacGyver's* been off the

air for nearly a decade, *MacGruber* seems to have never left the early '90s, adopting Richard Dean Anderson's flair for day-saving gadgetry and fashionable mullet. Teammate, doppelganger and love interest Vicki St. Elmo (Kristen Wigg) seems perpetually stuck in an episode of *Charlie's Angels*, and third wheel Lieut. Dixon Piper is a classic fresh-cut recruit straight off the set of *JAG*.

With slow-going action and bar gain-bin cheap humour, *MacGruber* is definitely made for a certain kind of audience. His casual penchant for "throat-ripping," St. Elmo's random singing, and the recurring "celery-in-the-butt" distraction trick seem almost arbitrary; remember that *South Park* joke about Family Guy being written by manatees picking out random idea balls and mixing them together – presto, a gag? Kind of the same thing here.

And the sex scenes have the intended effect – they're just about unwatchable.

Cunth (Val Kilmer) proves to be a formidable adversary with big plans for destroying the nation's capital, and his back story with MacGruber turns out to be deep, multi-layered, and predictably, totally messed up, not exactly winning any points for our American hero.

In the end, it comes down to a matter of taste. The film is certainly not without its entertainment value, at least if you're into putting your brain cells and moral fibers on pause for an hour and a half. If the phrase, "I'm gonna pound some Cunth," makes you giggle, hey, *MacGruber* just might be a perfect pick.

Revolution Soundtrack Hits All The Right Notes

BILL GUTTENTAG AND DAN STURMAN'S FOCUSED VIEW OF THE CIVIL RIGHTS MOVEMENT NAILS ISSUE ON THE HEAD

FOUNDTRACK FOR A REVOLUTION

Directed by Bill Guttentag and Dan Sturman
 Metro Cinema (Zandier Hall, The Citadel)
 Sat. 10pm, May 22-24

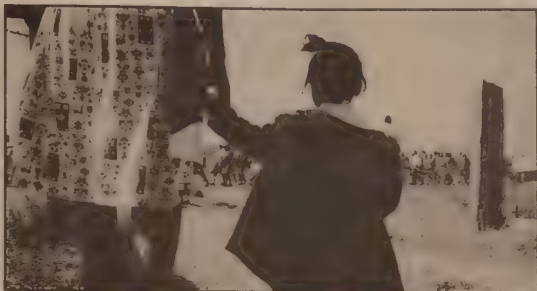
***★☆☆

BY MICHAEL HINGSTON

For a documentary about the music of the American civil rights movement, Bill Guttentag and Dan Sturman's *Soundtrack for a Revolution* deserves full points for taking the road less travelled and avoiding some of the era's most familiar cultural markers. There's no "A Change Is Gonna Come" here. Nary a "Blowin' in the Wind" in sight.

Instead, we get the story of the movement from the bottom up, as told by dozens of its participants and as sung by a people who've been raised their entire lives on gospel and blues songs about overcoming oppression. Slip in a reference or two to a racist Alabama governor or police sheriff, and the music was as timely and potent as ever.

I wish more documentaries would take this small-scale approach when



Soundtrack for a Revolution avoids cliché tracks in its look at the American civil rights movement. PHOTO: JEFFREY

trying to encapsulate a subject so huge. By tackling just one angle head on, Guttentag and Sturman are thus agile enough to follow it wherever it leads them, and before you know it, they've got a fairly coherent portrait of the entire civil rights movement. *Soundtrack* deftly moves from the Montgomery bus strike to the counter sit-in to the march on Washington, all the way up to Martin Luther King's assassination in 1968. Music plays a pivotal role throughout the

film, using a bevy of archival footage showing crowds of black activists passionately belting out old spirituals, and all of the interview subjects insist that music was their number-one most effective weapon against the racist establishment.

One of the clearest points that the film is onto something, though, is how often snatches of these old song lyrics turn up in the public debate. Martin Luther King, in particular, was fond of ending his speeches by

quoting standards like "We Shall Overcome" and "Free At Last." Every time he does his audiences roar in solidarity.

And by the time President Johnson introduces the National Voting Rights Act in 1965, he caps his late-night speech to Congress by too, declaring "We shall overcome." (Though in fairness, the government's version of that song would have to carry with it the subtitle "Our Embarrassing History of Bigotry.")

It's a concise, enlightening, emotionally wrenching story that perfectly encapsulates the resilience of humankind at its most admirable... so why is it that directors feel the need to so completely shunt themselves in the front by hitting to current big-name musical artists performing sanitized lounge-ready covers of the old songs? Another, afraid the kids won't pay attention unless "We'll Be There" somehow involved? I can't think of any other reason why a full quarter of this movie is devoted to such nonsense. *Angie Stone's* slowed-up version of "Wade in the Water" doesn't hold a candle compared to the grainy footage of a group of activists huddled around a microphone, chanting their way together like their lives depended on taking its message to heart—which, by the way, they kind of did.

But this is still a movie worth checking out, especially for those of us who tend to forget that all of this ugliness and downright barbarism is just 50 years in our collective past. Its good-humoured, gospel-tinged democratic spirit is contagious, and those are three qualities we could all do with a little more of.

THE BABIES ARRIVE NEXT FRIDAY!

★★★★★ (OUT OF 4)
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RICK GROEN, GLOBE AND MAIL

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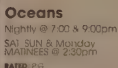
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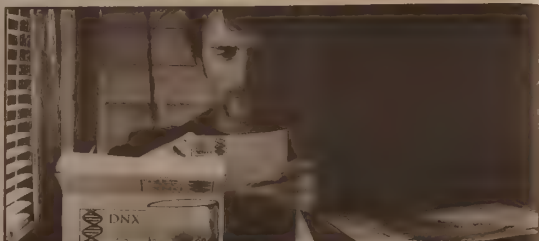
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Tom Keenan can't catch a break ■ Zoey & Adam: Sean Farilly's tale ■ post-rage parenthood. | PHOTO SUPPLIED

STRONG PERFORMANCES SAVE THE POOR TIMING IN SEAN GARRITY'S ZOOEY & ADAM

ZOOEY & ADAM
Written and directed by Sean Garity
Starring Dana Pataer and Tom Keenan
Metro Cinema (Zedler Hall, The Citadel)
Sat-Mon, May 22-24.
★★★★☆

BY MICHAEL HINGSTON

Don't get your wires crossed on this one. It may be an indie movie about love that prominently features the name Zooey, but Sean Garrity's Zooey ▀ Adam is not a vehicle for Ms. Deschanel - no candy-coated skip through lighthearted romance and cool music. There's very little in the way of easy pleasure here, and nothing whatsoever that's carefree.

The title characters are a newlywed Winnipeg couple trying to get pregnant for the first time. Since conception is a game that favours quantity over quality, they decide to spice things up a little by having sex in different locales. It's during a

nocturnal rendezvous while camping that things go horribly wrong: a trio of drunk rednecks stumble onto their campsite, pick a fight with Adam, and then rape Zooney right in front of him. She winds up pregnant, with no way of knowing who the real father is.

As it turns out, the couple's real problems have only begun. Zoocy (Daria Puttaet) boldly declares she's going to have the baby — without doing any kind of paternity or DNA testing. She wants to cope with the rape by taking ownership of its effects, which is a perfectly rational response, except that in this case the "effect" is a brand new human being whose (probable) father will never be able to completely trust or love him; and whose (definite) mother may one day stop believing her own rhetoric.

This is the strategy Adam (Tom Keenan) adopts in reasoning with his wife, but it's no use. He eventually – and reluctantly – agrees to raise the child as his own and leave all of his doubts in the past. You can imagine

how long that lasts.

Part of the reason Zoëy **■** Adam doesn't quite manage to connect is implicit in the above premise: he's supposed to be a dilemma, and both characters are intelligent, capable people, but we're clearly meant to side with Adam. He's the one seeking concrete answers, and it's always the confident people who have the most to learn. Plus, the child's behaviour backs Adam up every step of the way: he's strangely violent and distant, particularly from his supposed father.

But Garrity does know how to keep his audience on its toes in other ways. Structurally, everything happens at least five minutes earlier than you expect it to, from the initial rape to the birth to Adam's gradual personal meltdown. Blink once, and the kid is already a year old; again, and he's six. The lo-fi, handheld camerawork gives it an added documentary feel, and the editing, also done by Garrity, is extremely quick, and very much of a piece with the film's overall feel.

The movie is most strongly anchored, though, by tough performances from both leads. Puttari and Keenan do a fine job embodying their respective moral positions; you can see how absolutely every decision they have to make together is fraught with relationship-ending land mines. The timeline jumps much too quickly for the audience to have any way of reading the nature/nurture question as it relates to their son's behaviour, but at least the moment-to-moment action is clear.

At least until Adam finally succumbs to his darker impulses. The film makes a rather unwelcome turn for its last act, with the stakes raised much too high, too quickly, and Keenan looks a little unsure how to play his indie-everyman character as depressed and even mentally unbalanced. *Zoey & Adam* already makes fine use of the cliché as a symbol for its protagonists' conflicting beliefs, there's no need to put him in trumped-up literal danger as well.



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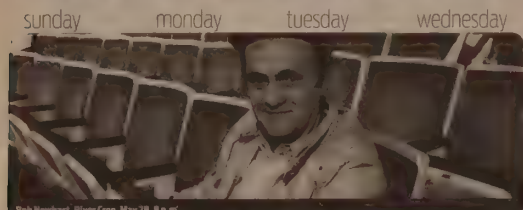
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Bob Newhart, River Cree, May 28, 8 p.m.

MAY 23

LAUGH No, the guys who sing the "Shits" song aren't in town. Instead, get a more deliberate laugh, with sets from five of Edmonton's best young comics. Flow Lounge, 8:30 p.m.

MAY 24

ROBIN HOOD II You're anything like the rest of us, Victoria day should be spent nursing a serious hangover. But try to muster up the energy to check out Ridley Scott's latest interpretation of a classic. Odeon-LaSalle

MAY 25

GLAVN! GEEK PRIDE Day! Today isn't all fun and Warcraft. True geeks have responsibilities (as outlined in the manifesto), so take an obligation to defend any persons resembling comic book/A characters. If you find a Han Solo doppelganger, let me know.

MAY 26

MUSIC SONG SOIRES During the 18th and 19th century, composers wrote music to accompany existing poetry. Give a listen to some Italian Romantics tonight as part of the Vocal Arts Festival. Convention Hall, 7:30 p.m.

MAY 27

Bronze Leaf In 2009 we dubbed Amy McDonald as a local artist to watch. With a new album under his belt, that recommendation hasn't changed. The Northford House, 7:30 p.m.

MAY 28

BOB NEWHART The King of Deadpan comes to the City of Champions. River Cree, 8 p.m.

MAY 29

active! HIGHLANDS STREET FESTIVAL Check out the festival in your grandpa's kit, although this event has less to do with Cretic pride and more to do with artisans, crafts and a huge rummage sale. 112th Avenue and 65th Street.

LIVE MUSIC

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Live Music

DURUM THURSDAYS THE DUMEL 10:30-11:30 p.m. Durum Bar, 6:30 p.m.
LOSA & GOOD EARTH CAFE 9942-100 St. 11:30 a.m.
PETER BELLER 115 GLEN (ST. ALBERTA), 11:30-12:30 p.m.

THE PROVINCIAL ARCADE THE ARTIST'S 9:30-11:30 p.m. With Daniel Hawk, The Bird Song Song, and Raccoon SAE.

Dis/Club Nights

GRIZZLY WOLF DRINK BAR & GRILL 10:30-11:30 p.m. With Dewa & Real, 9 p.m.
GRANDMAN BAR 606 FREEDOM (TOP LEVEL) 10:45-11:15 p.m.

BAZY OUTLET THURSDAYS THE COMMON 10:30-11:30 p.m. With DJ Shorter and Sunny Gomez.
GOWNS SHOW BINGO FIDELITY MONASTERY 10:30-11:30 p.m.

MOTORBIKE THURSDAYS DUMKALL STOLLS 10:30-11:30 p.m. With DJ Forness and Confidence.
RADIO BRICKS BRICK BAR & GRILL 10:30-11:30 p.m. With Terry Gomez, 8 p.m.

SHIN THURSDAYS JUCKY 12, 10:30-11:30 p.m. With DJ Mike Tomas.

COMING

MAY 22 - **AGES** 2000 Edmonton Event Centre
MAY 23 - **PUBLIC** Edmonton Event Centre
MAY 27 - **GERBY** AND THE FINEARTISTS Central Casino
MAY 28 - **JOEY** PRINCE, Seattle House
MAY 28 - **SAMMY** RESEARCH Central Casino

JUNE 1 - **CARDIO** Seattle House
JUNE 1 - **NICKELBACK** Recall Place
JUNE 2 - **EDWARD SHARPE** AND THE MAGNETIC ZEPHS, Seattle House
JUNE 2 - **ANVIER** 1000 AND 20TH AVE Edmonton Event Centre

JUNE 4 - **CHRISTIAN HANSEN & THE ALLEGES** Avenue Theatre
JUNE 6 - **NEW PUNKS** 10000th Avenue Edmonton Event Centre
JUNE 11 - **ZZ TOP** Jubilee Auditorium

JUNE 12 - **THE MISTERS** Seattle House
JUNE 16 - **TOO FANCY** AND THE HEARTBEATERS Recall Place
JUNE 22 - **BIG KNUCKLES** Jubilee Auditorium
JUNE 24 - **CHUCK DOLAN** 10000th Avenue
JUNE 26 - **IRON MAIDEN** Recall Place
JUNE 28 - **LATITIA FORD** Northlands Gardens

THAM GOOT'S BASS THURSDAYS LEVEL-2 LOUNGE 10:00-11:00 p.m. 3:30 p.m.
THIS IS THURSDAYS FIDELITY LOUNGE 10:00-10:59 p.m.

THROWBACK THURSDAYS PROHIBITION 10:00-11:00 p.m. With DJ Service
THURSDAY FOR SHAD HALL 10:30-11:30 p.m. With Alan Di

THURSDAY THURSDAYS BLACK DOGS FREEDOM (MAIN LEVEL) 10:45-11:15 p.m. With Mike & Dan Brockhouse
TOWNSIDE SOUNDWAVE BLACK DOGS FREEDOM (LOWER LEVEL) 10:45-11:15 p.m.

FRIDAY

Live Music

ALLISON LOCKLEY CARROT COMMUNITY ARTS COFFEE HOUSE 6:30-10:00 p.m.
COME FOR A PINT STAY FOR THE PARTY THE DUMEL 10:30-11:30 p.m. Live music by Daniel Hawk 5:30 p.m.

DESCHAMBER RAINW 10:30-11:30 p.m. With The Fading Lines, Michael Parks and Brodie & Page, 5 p.m.
GORDIE MATTHEWS JEFFREY'S CAFE & WINE BAR 9:00-11:00 p.m.

HANZIE LIND GREYLY NEW CITY 10:00-11:00 p.m. **HEADHUNTER** JUCKY 12 10:30-11:30 p.m. 9 p.m.
HENRY ROLLING WINDSWEPT CENTRE 9:00-11:00 p.m. With Justin Hawks, 7 p.m.

THE JAMES CLARKE 2ND GLENORA RESTAURANT 10:30-11:30 p.m.
LIVE CRETIC MUSIC AVE CAFE 10:30-11:30 p.m. 8 p.m.

THE MISTERS PONTICAT 10:30-11:30 p.m. With DJ Service
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SEKSTON SLAMING BROS DAVE & GILL 10:30-11:30 p.m. 9 p.m.
SLURBERRY 10:30-11:30 p.m. 9 p.m.
TRISTAN TAYLOR AVENTURE THEATRE 10:30-11:30 p.m. CD release. With The Bird Song Song, Andrew Latta Weinberger, and Alexander Chermak, 9 p.m.

VOCAL 606 FREEDOM (MAIN LEVEL) UNIVERSITY OF ALBERTA 10:30-11:30 p.m. Part of the Vocal Arts Festival 7:30 p.m.

Dis/Club Nights

A PLAY FRIDAYS ENCORE CLUB 10:00-11:00 p.m. With DJ Service
BEAT FRIDAYS LUCKY 12 10:30-11:30 p.m.
BELIEVE IN FRIDAYS 10:30-11:30 p.m. 10:30-11:30 p.m.

BOOM THE BOMB THE COMMON 10:30-11:30 p.m. 9 p.m.
CONNECTED FRIDAYS THE BRAW 10:30-11:30 p.m. 10:30-11:30 p.m.
DAVID 10:30-11:30 p.m. 10:30-11:30 p.m.
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DI DOMINON NEWCASTLE PUB & GRILL 10:00-11:00 p.m. **DI PAPA** AND LAM LAMINATION AVALON PEARCE 10:00-11:00 p.m.

DI SERVICE PROHIBITION 10:00-11:00 p.m. With DJ Shorter
DI SEEDS BOOTS BAR 10:45-11:15 p.m.

DI SHAMROCKS ON THE ROCKS 10:45-11:15 p.m. With DJ Service
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THEATRE

BEAUTY AND THE BEAST (7 DAYS) THEATRE, 9829-1054 AVE. 7:30 PM 30 Seals dance the classic Disney tale. **Review:** Crossover cast is the Beast's 1.36 pm.

GARAGE ALICE (2 DAYS) CENTRE FOR THE ARTS, 814 AVE. 10 17 10:45 PM Ben Barker directs the play about a successful chef who can't perform due to a Northern piglet having been stranded with a costly Anglophone mechanic. Written by Tazewell Power. 7:30 pm.

THE GOOD WOMAN OF SETZUHAN (2 DAYS) THEATRE, 9829-1054 AVE. 10 17 10:45 PM Ben Barker directs the play about a successful chef who can't perform due to a Northern piglet having been stranded with a costly Anglophone mechanic. Written by Tazewell Power. 7:30 pm.

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COMEDY

ALMAJALINE: THE COMEDY STOPPMEY MAY 26-30 With Tyler Mackenzie and Ryan Bick. **BROWN ON BOURBON:** THE COMEDY STOPPMEY, MAY 21-26 The Bears' Brad Brown hosts the local talent night. Tue. 8 pm. Info: www.brownonbourbon.com

THE DRUNK CLOWN: COMEDY STOPPMEY MAY 26-30 10:30 PM 10:30 PM Professional and amateur comedians. Sun. 10 pm.

HEY LADIES! ROYAL THEATRE: 10:00-10:24 PM MAY 27-28 PM. **HIT ON THURSDAYS:** THE COMEDY STOPPMEY, Amateur comedy. 7 pm. Info: www.heyonladies.com

THE HYDEKAWA COMEDY STOPPMEY: MAY 26-30 10:30 PM 10:30 PM 10:30 PM. **LEAD COMEDY SHOW FLOW:** 10:45 PM 10:45 PM. **VERY FRIGIDLY FUNNY:** THE COMEDY STOPPMEY, Comedy sketch. 7 pm. Info: www.heyonladies.com

VERY FRIGIDLY FUNNY: THE COMEDY STOPPMEY, Comedy sketch. 7 pm. Info: www.heyonladies.com

VERY FRIGIDLY FUNNY: THE COMEDY STOPPMEY, Comedy sketch. 7 pm. Info: www.heyonladies.com

IMPROV

CHAMPION (VARIOUS) THEATRE: 9829-1054 AVE. 10:30 PM 10:30 PM

Rapid Fire Theatre: 7:30 PM. Info: www.rapidfiretheatre.com

DIE-NASTY (VARIOUS) THEATRE: 9829-1054 AVE. 10:30 PM 10:30 PM. **THEATRESTOPPMEY:** 9829-1054 AVE. 10:30 PM 10:30 PM. **Weekly improv on the stage:** Info: www.rapidfiretheatre.com

READINGS & LECTURES

AN ALMOST PERFECT THING (HYDEKAWA): MAY 26-30 10:30 PM 10:30 PM. **AMH:** 10:30 PM 10:30 PM. **Presented by Night Manager:** 7:30 pm.

AN EVENING OF POETRY (LORD OF THE RINGS): MAY 26-30 10:30 PM 10:30 PM. **Presented by Night Manager:** 7:30 pm.

CENTRE FOR READING: FROM BOOKS TO FILM STANLEY & MILNER LIBRARY, 87 SPUR WINDSTON CIRCULAR, 10 21 21 pm. Info: 496-7622

COWBOY POETRY (HYDEKAWA): MAY 26-30 10:30 PM 10:30 PM. **Presented by Kenneth Brown:** 7:30 pm.

FOUR CHARMS OF GARDENIA: MAY 26-30 10:30 PM 10:30 PM. **Presented by Kenneth Brown:** 7:30 pm.

POETRY READINGS (ROSE LOUNGE): 10:30-11:30 PM. With local poets. Tue. 8 pm. Info: 496-7622

REFLECTING ON WATER GARDEN (UNITED COUNCIL): 10:30-11:30 PM. **Discussion on the North Saskatchewan River as a new resource and watershed.** 7:30 pm.

SAH INDIAN (ALICE): MAY 26-30 10:30 PM 10:30 PM. **Presented by Matthew Macdonald:** 7:30 pm.

EVENTS

ARTS MARKET (COWBOY POETRY): MAY 26-30 10:30 PM 10:30 PM. **Artists and artisans showcasing their work.** 10:30 PM.

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VARIOUS THEATRE: 7:30 PM. Tickets: www.theatreseattle.com

FAMILY ART NIGHT (HAGGERTY CENTRE): 10:30-11:30 AVE. 8:30 pm. Info: 474-7071

FAMILY'S MARKET (ALBERTA AVENUE): 9:30-10:30 AVE. 7:30 pm. Info: 474-7071

THE GRAMMY DANCE (ROYAL ALBERTA MUSEUM): 10:30-11:30 AVE. 8:30 pm. Info: 474-7071

WEEKLY FILM SCREENING: 10:30-11:30 AVE. 8:30 pm. Info: 474-7071

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MEETINGS

THE ART SOCIETY OF STRATHCONA COUNCIL: 10:30-11:30 AVE. 8:30 pm. Info: 474-7071

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TERMINAL (VARIOUS) MAY 26-30 10:30 PM 10:30 PM. **ALBERTA AVE. 8:30 pm. Info: 474-7071**

ART FOR LIVING ART GALLERY OF ALBERTA: 9:30-10:30 AVE. 7:30 pm. Info: 474-7071

THE GRAMMY DANCE (ROYAL ALBERTA MUSEUM): 10:30-11:30 AVE. 8:30 pm. Info: 474-7071

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ARGENTINE TANGO CLASSES WITH CRISTINA & VIKTOR: 10:30-11:30 AVE. 8:30 PM. **Registration:** The 10:30-11:30 AVE. 8:30 PM. **Registration:** The 10:30-11:30 AVE. 8:30 PM.

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ARGENTINE TANGO CLASSES WITH CRISTINA & VIKTOR: 10:30-11:30 AVE. 8:30 PM. **Registration:** The 10:30-11:30 AVE. 8:30 PM.

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SOLUTION TO LAST WEEK'S PUZZLE

3 "Just ..." (Inexact recipe instruction)

4 Figure on a driver's license: abbr.

5 "Don't do drugs" ad: for short

6 Losses on purpose

7 On a plane

8 Complaint during summer months

9 "The Name of the Rose" author

10 Potato chip brand

11 Allen Ginsberg and Jack Kerouac

12 Inclined toward

13 Attach like a ribbon

19 Sugar frontman Bob

22 Construction vehicle with a scoop

25 Boxer Laika

26 Abbie Hoffman party member

27 Hagar the Horrible's daughter

31 Capital with an opera house

32 Acronym for computer ports

33 Prefix for liberal or conservative

34 Calming pastime with a rake

35 Shrinks' org.

37 Home-grown

38 Hamster doc

39 Clearasil competitor

42 Hebrew letter

45 "Ree" (Sally Field movie)

46 Laundry cycle

56 Provide a fund for

57 Author Jong

58 Thin wood strips

60 Gateway

64 Honor roll stat

66 Panel at the Disco

67 The 31st, often: abbr.

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JONES'S CROSSWORD (editor@jonescrosswords.com)

ACROSS

1 Country singer Paisley on a military boat?

7 "I'll Heaven" actress Jessica

11 Vampire's other form

14 Journalist/blogger Daniel

15 1970's song whose dance forms letters

16 Prefix with center or lady?

17 Where "two guys" are often located, joke-wise

18 Overseas greeting?

20 Holder and Reno, for short

21 Michasm

23 ___ voice

24 The value of an Egyptian sun god's ba'les?

28 "___ a slitted sheet I sit"

29 Comedian Lampantelli

30 Site of 1993 accord

32 Open a thigh-high boot, maybe

35 Bonaduce running around in a plastic, cone-shaped red hat?

40 "Get my drift?"

41 Like store-purchased debit cards

43 ___ Mex cuisine

DOWN

1 Type of tobacco pipe

2 ___ bell (was familiar)

4 Mickey Mouse's unsuccessful cousin?

45 Deplorable

48 Departs

49 "Am ___ yesterday's news?" ("You'll Never Know," Edwin Collins)

51 Viquez of baseball

53 Part of a boat named after radio man Paul?

59 It'll "come back" you

61 ___ horrible death

62 Gun go

63 It answers the question "Do you know how fast you were going?"

65 Fix a paragraph

66 Pass with flying colors

67 Sex's outrank them

70 Wet kiss

71 Kind of

72 Enmity

73 Reply to "Were any people left after Dick and Harry departed?"

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ASTROLOGY • MAY 20-26: BY THE KING

CRUISIN' THE COSMOS

TAURUS (APRIL 20 - MAY 20)

Just 'cause it's been like livin' in candy land so far, it don't mean it'll continue like this forever. Sooner or later someone's gonna take a bite outta something without thinkin' about it, and before you know it all the lollipop lights go out, the chocolate-milk mains burst, the streets flood and honey-custed high rises crumble to the ground. That's what happens when you consider the consequences of your chompl!

GEMINI (MAY 21 - JUNE 20)

Get out there and bask in the sun because, as of Friday, it's shinin' down directly on you, ladies of the double sign. Speakin' of doubles, you'll be dealt a double-whammy of well-being when your heavenly host Hermes (aka, Mercury) is headed in the right direction, too. Troubles'll abound if you get too big for your britches so put your energy into work and what'll abound is your riches!

CANCER (JUNE 21 - JULY 22)

Cancers can be some of the most creative people and if you put that imagination of yours to good use, you'll be amazed at how many doors it'll open for you. They don't all bring abundance, though, so be wise when you choose or you could end up bein' creative by singin' the blues!

LEO (JULY 23 - AUG. 22)

No matter how hard things look ahead of you, there's always one thing that'll help get you through — that favourite feline friend of yours. Find some time to spend with them on Friday and you'll be fierce enough to fight any battle by Monday!

VIRGO (AUG. 23 - SEPT. 22)

Way to go, Vir! You conducted yourself valiantly as the invaders advanced on your territory and now, thanks to your veracity, their vanguard has been vanquished. Be vigilant and take the opportunity peace brings to build your vision. And if better to do quick, while the lord's still vacant!

LIBRA (SEPT. 23 - OCT. 22)

Don't think you're so detached from the dirty details of everyday life, darlin'. On Monday the moon'll be in your sign and you'll think all is fine, but nevertheless, someone's gonna do their damndest to drag you into a doozy of a dispute. Do your best. Snagglepuss and exit stage left right away or you'll be hit by the rotten tomatoes they heft your way!

SCORPIO (OCT. 23 - NOV. 21)

Your mission this week is one you're certainly familiar with — simply play it cool. Following foolish impulses or piddling the days away just picturing success'll put you on a perilous path. Just stick to your daily biz and what you picture will soon be what is!

SAGITTARIUS (NOV. 22 - DEC. 21)

Hang tight there, you hot little tamale, you. Take it easy and wait for it all to come out in the wash. Once all the facts are in plain view, there'll be no way that anyone could accuse you. Don't worry, you're the one that's gonna walk out the winner!

CAPRICORN (DEC. 22 - JAN. 19)

Burned again, huh? Well look at it this way — whatever the cost, you've just bought yourself some knowledge. Don't grumble about the price, either. Just 'cause you don't wanna stick your hand on the element anyone don't mean you can't go in the kitchen to cook again. Especially a chef like you!

AQUARIUS (JAN. 20 - FEB. 18)

Sometimes you feel that the bonds of love are more like shackles and chains. Friday's gonna be one of those days. "There are much easier ways to get what I want," you'll be saying, and in a way, you'll be right. Just remember it all boils down to whether in the future you'll look back at your choice with a smile or a frown...

PISCES (FEB. 19 - MARCH 20)

Laziness will cause you craziness as you feel the weight of waiting for something to happen startin' to get heavy on your head bone. Purgatory can be a bitch, but at least you're not havin' hallucinations of abominations like that guy in Jacob's Ladder — yet. You better be occupyin' yourself with something to do before you start sear' tails on homeless dudes, too.

ARIES (MARCH 21 - APRIL 19)

Usually you're quite the social butterfly, but by the end of the week you'll be weary of the scene and more than ready for the hermit routine. By all means! Beir' alone by yourself'll act like a battery charger so when you go back out, your supply of energy'll be larger!

SAVAGE (cont'd from p. 34)

In the meantime, LAD, don't write off all gays and lesbians everywhere as potential friends just because the few you had to choose from as a teenager weren't among your best friends.

I need your help. I have entered into a period of my life where I am devoting all my mental resources toward my academics — grad school — and am not interested in dating. Thus, I bought a Real Doll so that I may enjoy fantastic masturbation during this loveless period of my life. Unfortunately, while my parents were visiting, my mom discovered it and she reacted very, very badly.

You see, my dear mother is a feminist. She is very upset by the doll and believes that it is an indication that I have lost all respect for women. I honestly do not feel this is true at all. I view myself as a feminist, and I realize this society sexually objectifies women. But I also believe that I can masturbate

with a rubber woman and have wild fantasies and then come back to reality and have respect for everyone — men, women, others. My mother, however, is extremely upset, and we haven't been able to have a civil conversation since. I am hoping you can possibly give me some perspective on this matter.

Dotted Up

My perspective: Your masturbatory routines — including your masturbatory aids/aides — are none of your mother's fucking business. And if your mother wants to be shocked by your mother wants to be shocked by something, DU, it ought to be that her son-the-grad-student had \$5K to plunk down on a sex toy. Your options at this stage are pretty limited. You can apologize to your mother and tell her what she wants to hear ("You're right, Mom, what was I thinking? I'm making an appointment with a therapist now, Mom. I'm donating my Real Doll to sex-starved grad students in Africa..."). Or you can tell your mother to fuck off and butt out ("It's my dick,

Mom, and I'll stick it in whatever I want. You remember that 'my body, my choice' stuff, right?"). That said, DU, your claim that you bought a Real Doll so you could "enjoy fantastic masturbation during this loveless period of my life" doesn't quite pass the smell-of-day-old-spunk-moldering-in-the-lifeless-office-of-a-silicone-dummy test. Most guys manage to tough out their loveless periods with the help of the porn industry, their own right hand, and real, live sex workers. And most guys who opt for insanely expensive, life-size, hard-to-hide sex dolls do have issues with women — most are plagued by feelings of inadequacy, not superiority — so you may want to entertain the possibility that your mother might be right. But even if you do have issues with women — and that's still an if — they're still none of your mother's fucking business.

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Sometimes Truth Is Not The Best Policy



SAVAGE LOVED AN SAVAGE

GAY STUDENT CAN'T EXPECT HIS BEARD TO CONTINUE THEIR FAKE RELATIONSHIP FOREVER

but it feels a little dirty to lie so blatantly to his mom and dad about how "in love" we are.

Moreover, my friend is coming to my house in California this summer. I had said I would love for him to come visit — as a friend. But his parents think he's going to be staying with his girlfriend, and they're thinking of tagging along so they can finally meet their future in-laws, i.e., MY PARENTS. I feel like this is getting way out of hand, and I'm not sure what to do. My friend is also feeling more and more cornered. How far should we take this act?

I Should Win An Oscar

When you feel bad about lying, ISWAO, remind yourself that you're

older son after he came out, they essentially put their younger son, your friend, on notice. The consequences of telling the truth would be severe. So he lies to them because — for the time being — he must.

You should ask him to do three things to secure your continued cooperation in this deception. First, he has to make a solemn promise that he will come out to his parents the day after he graduates. Second, he has to reach out to his excommunicated brother and, if his brother can be trusted to keep his secret, he has to come out to his brother. Third, he has to break up with you at the end of the school year.

The course of true love never did run smooth, as someone or other once said, so a painfully messy June

together. Repeat as necessary, i.e., be "on again" every once in a while when his parents are in town, be "off again" when your parents are in town, over summer breaks, holidays, etc.

And help him look around for his next girlfriend — perhaps a lesbian student with similarly batshit parents — because he can't expect you to be his beard for your entire college career.

I am a gay male teenager. I have not yet come out to my parents (I plan to soon), but my friends know. I'm curious why I relate more easily to my straight friends and am increasingly uncomfortable with my gay friends. Specifically, I have a lesbian friend who

extreme campiness makes me uncomfortable.

Your opinion on this matter would mean a lot to me.

Lost And Disillusioned

It's good to have a sense of humour about yourself, LAD, whether you're gay or straight or bi or whatever. Shrug off your lesbian friend's comments if they're not funny, laugh along with her if they are.

As for your preference for your straight friends: There are a lot more openly straight kids in your life than there are openly gay kids. That means you're drawing your straight friends from a much larger pool and you're able to be more selective about the straight people you hang out with. Right now, you can't afford to be selective when it comes to gay friends because (1) most gay kids your age aren't out and (2) gays and lesbians are a tiny percentage of the population and you won't meet lots of us until you get to one of those places where gays and lesbians clump up, i.e., large universities and big cities. Then you'll be able to forge friendships with gays and lesbians whom you have something in common with besides your sexuality.

SAVAGE cont'd on p. 33

GAY MALE TEENAGER WONDERS WHY I RELATE MORE EASILY TO MY STRAIGHT FRIENDS AND AM INCREASINGLY UNCOMFORTABLE WITH MY GAY FRIENDS.

doing a good deed — you're doing God's work — every time you pass yourself off as this boy's girlfriend. Yes, you're lying to his mean-spirited, emotionally abusive parents, two complete shits who deserve so much worse than simply being misled. When they excommunicated their

breakup with his college girlfriend — right before summer break! — not only makes your friend's Potemkin heterosexuality that much more credible, it also gets you off the hook for this ill-advised summer visit. Then when September rolls around, ISWAO, you two crazy kids get back

often makes jokes about "how gay I am." When she makes these statements, I am often offended. In your opinion, are statements like that offensive (even considering the source)? Or am I still uncomfortable with myself? I am not shy, but I will admit that

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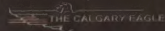
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